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economic and social aspects of the world in which we live ... that  
American textiledom has deservedly attained the world's pinnacle  
from which it can never be dislodged. To all who work within  
or with the industry this volume number fourteen of American Fabrics  
... presenting the Story of the colorful Scottish Clan Tartans ...  
is offered as a measure of help, of service ...*

*and, we hope, of inspiration.*

American Fabrics is published quarterly by Reporter Publications, Incorporated, who are the publishers of Men's Reporter News Weekly, Neckwear Reporter, Canadian Reporter, Canadian Women's Reporter, National Gold Book Directory, and the British Gold Book.

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## *American Fabrics*

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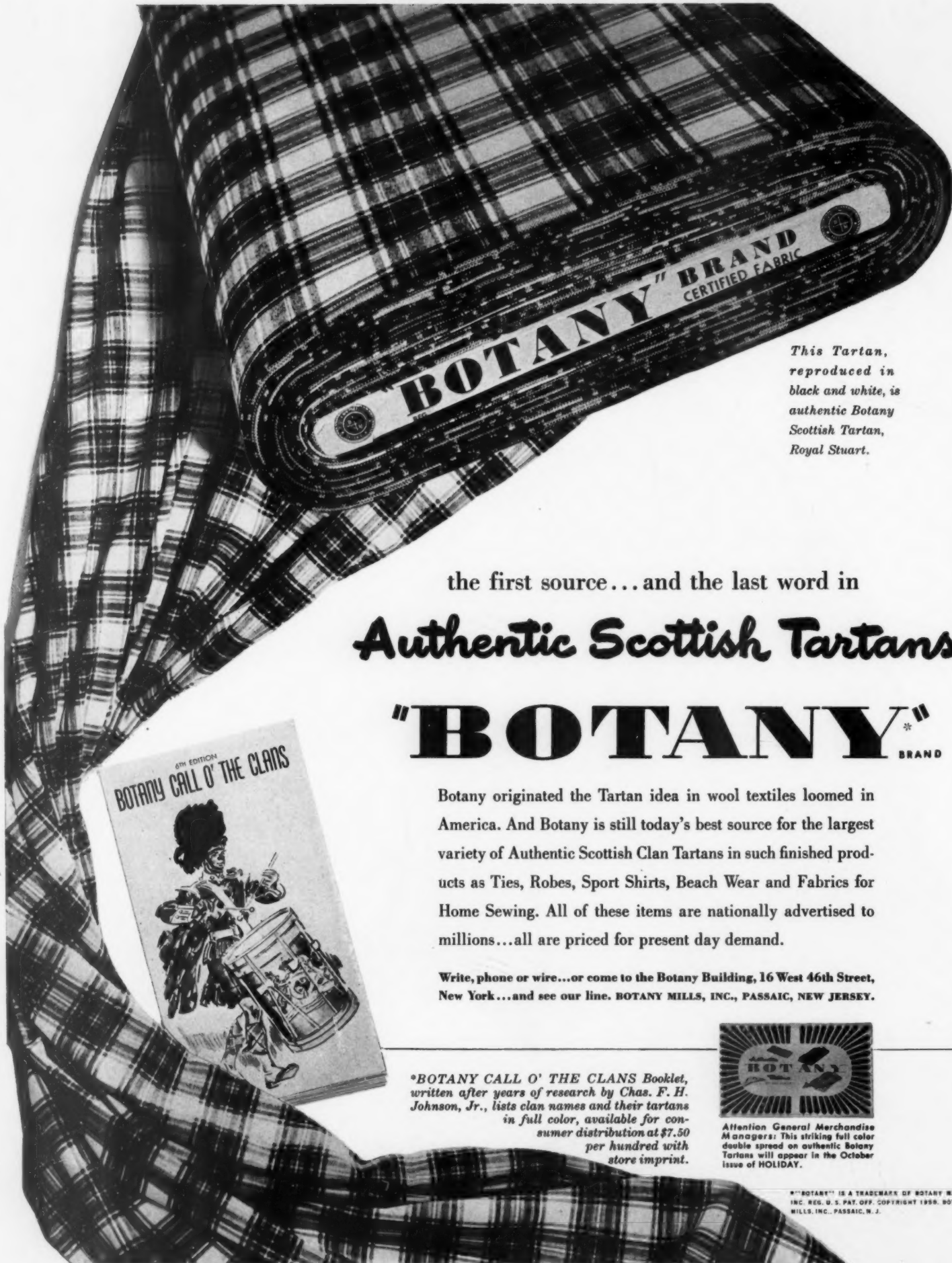
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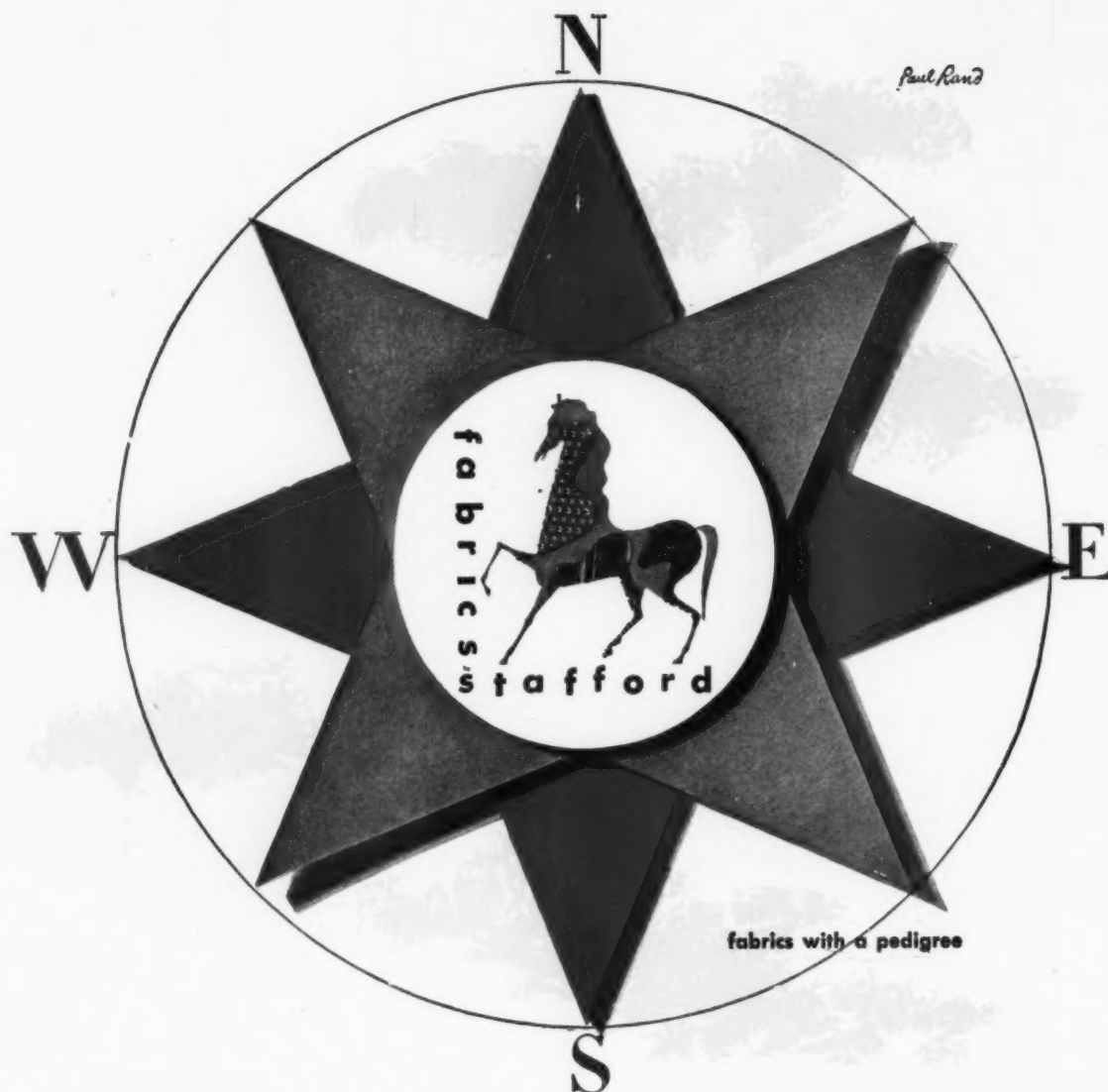
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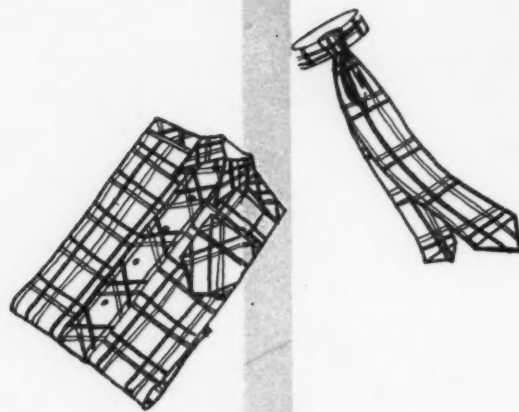
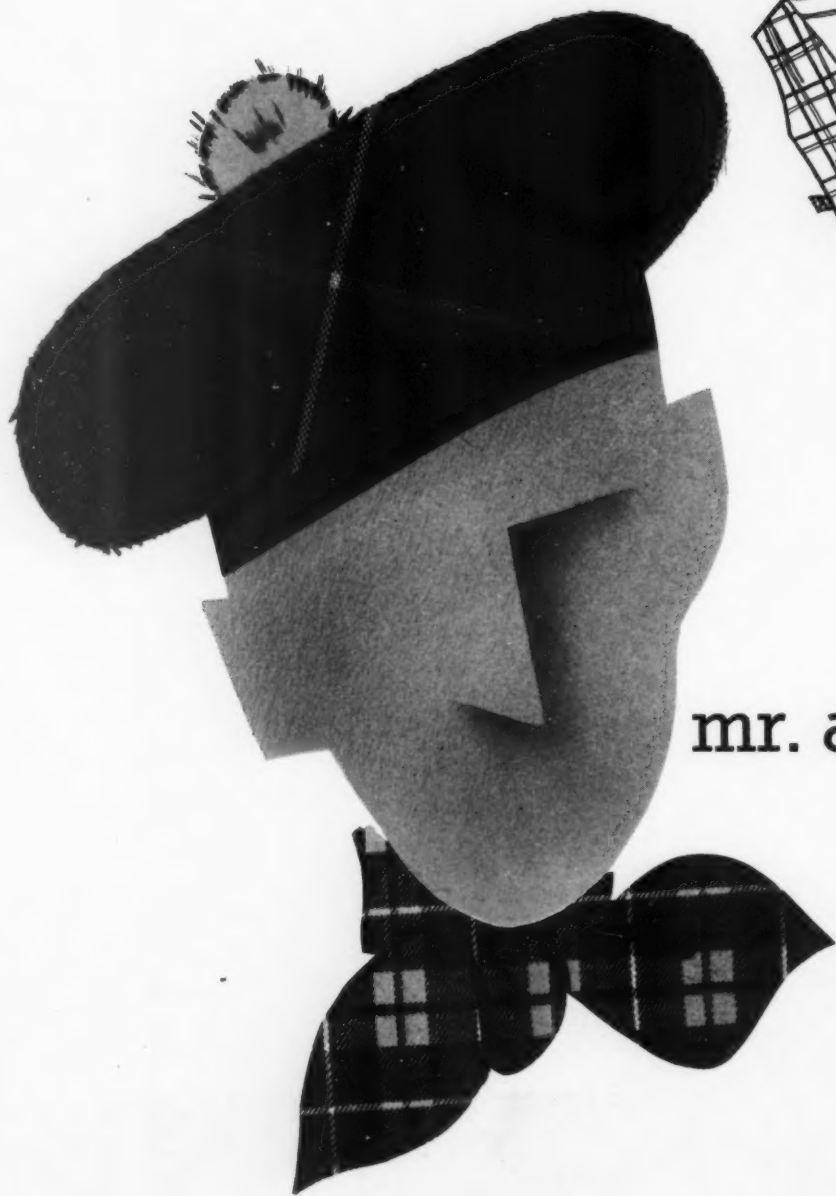
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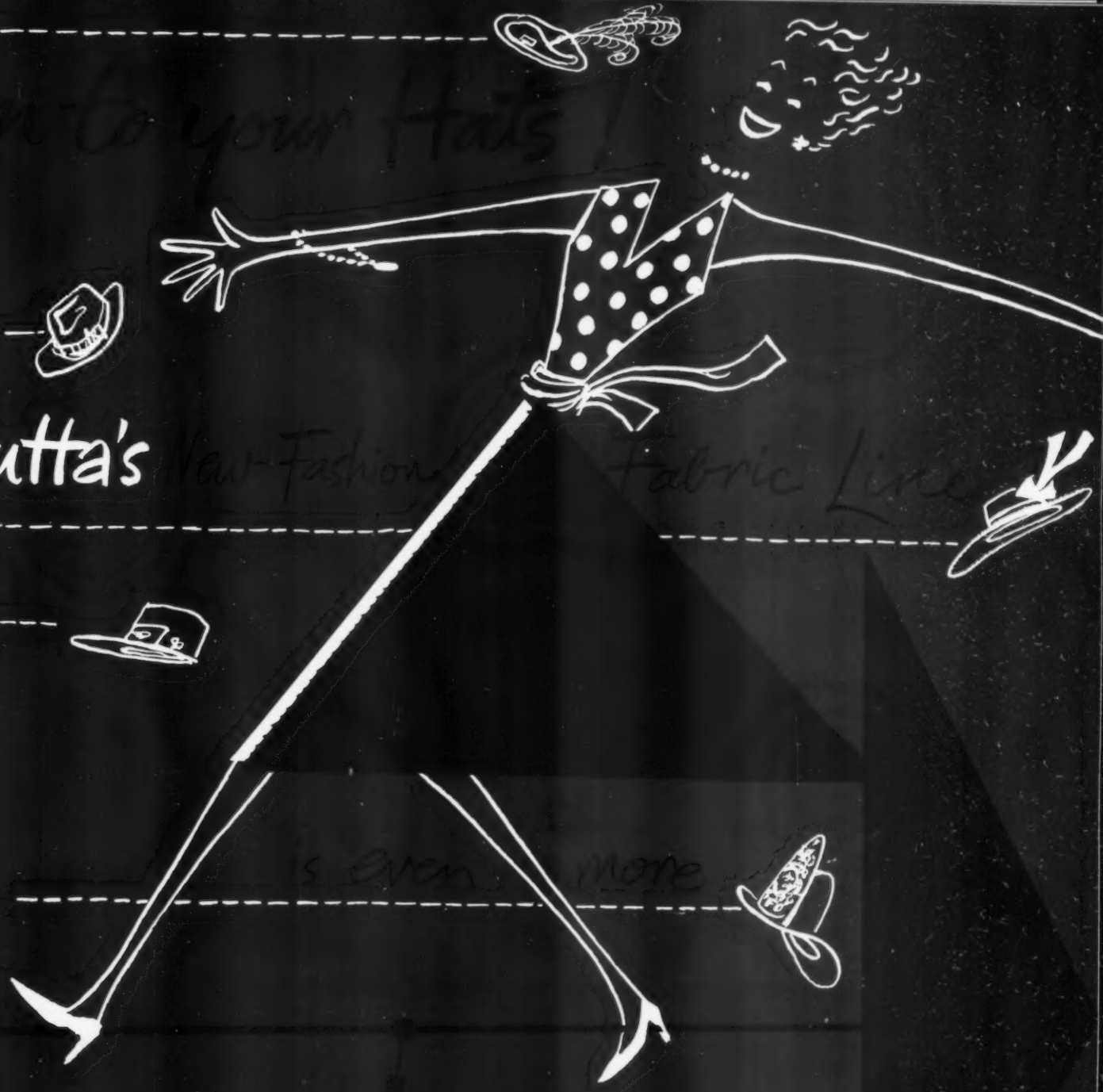
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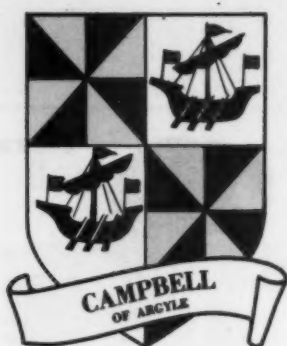
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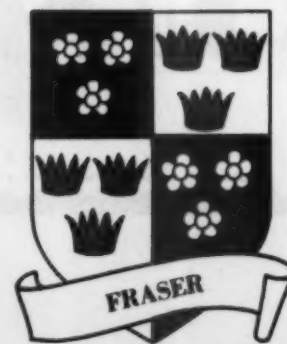


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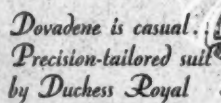
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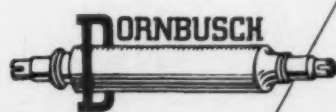




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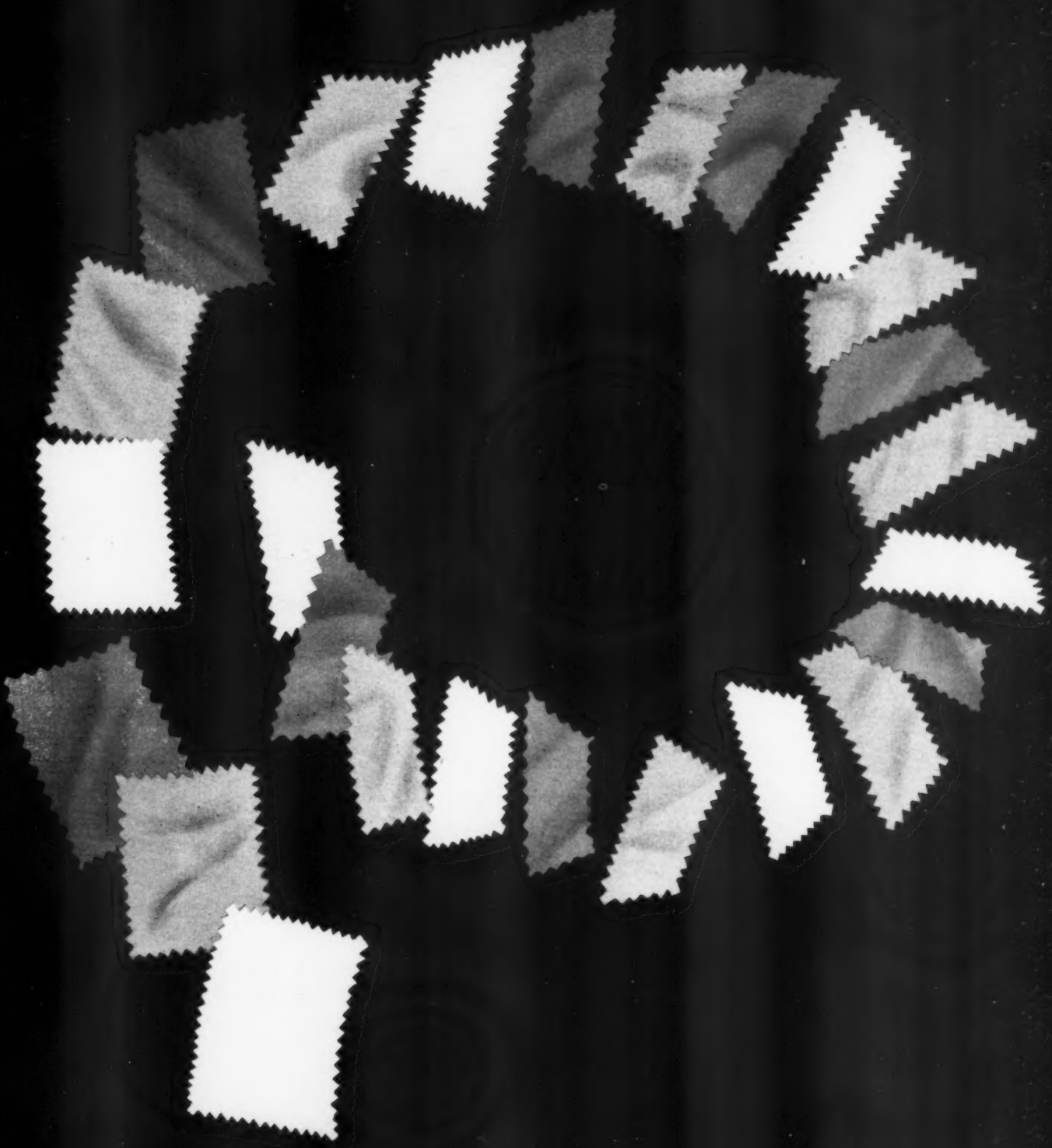
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**tested**

Laboratory tests by Better Fabrics Testing Bureau show color-fastness and retention of original appearance of "Everglaze" fabrics after 5 launderings at 160° F. temperature.

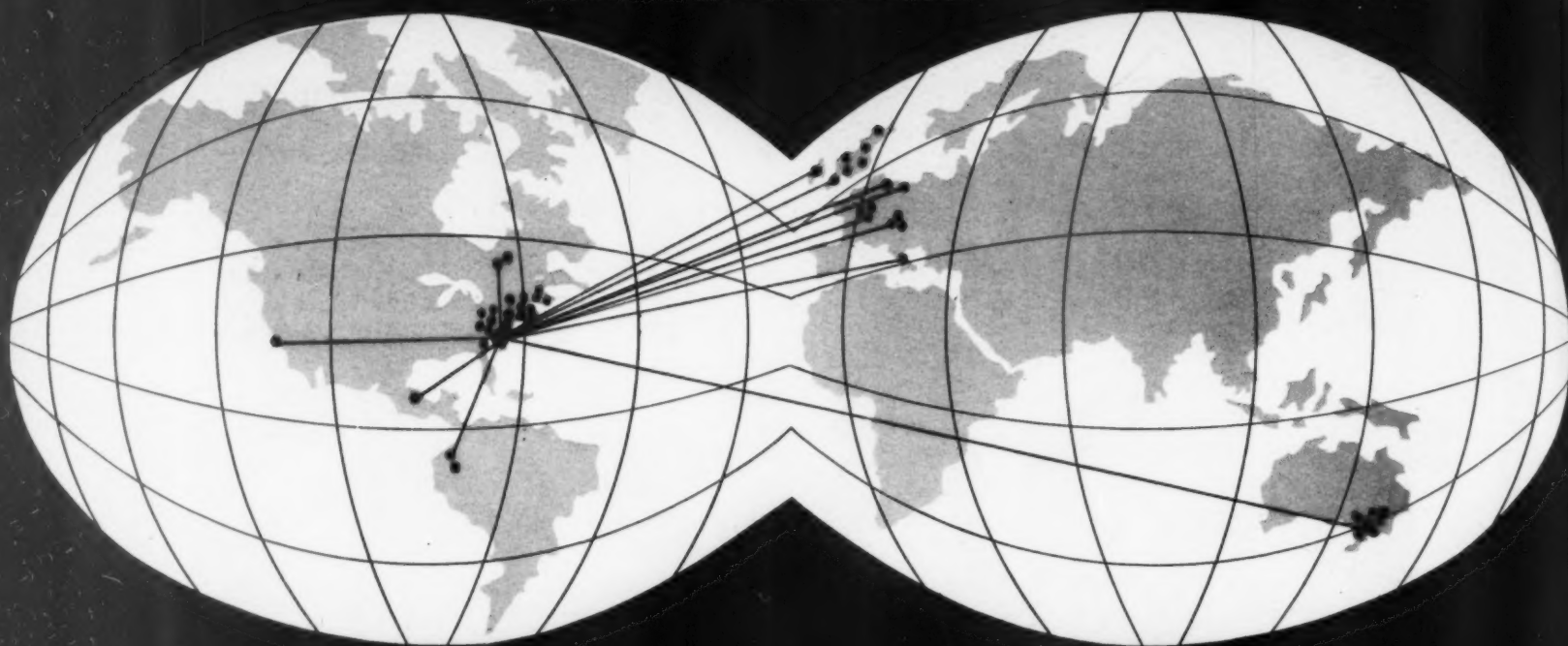


Texture, surface, wrinkle-resistance, color and all other properties are durable.

You're sure!—you're safe! with complete relief from grief with "Everglaze" Fabrics.

---

# EVERGLAZE FABRICS



*are everywhere* - These outstanding mills, located throughout the world, are licensed by Joseph Bancroft & Sons Co. to produce wonderful, washable, wrinkle-resistant "Everglaze" Fabrics.

## "EVERGLAZE" LICENSEES

### AUSTRALIA

Austral Silk and Cotton Mills Pty. Ltd.  
Australian Plexon Pty. Ltd.  
Bradford Cotton Mills, Ltd.  
Bradmill House, Camperdown  
Sydney, N.S.W.  
Bradford Cotton Spinning Mills  
(Vic.) Pty. Ltd.  
Bradford Cotton Weaving Mills  
(Vic.) Pty. Ltd.  
C. & D. Mills Pty. Ltd.  
Sydney, N.S.W.  
Sanforising Services of Australia  
Pty. Ltd.  
Sydney, N.S.W.

### BELGIUM

Alsberge & Van Oost  
Gand

### CANADA

Bruck Mills, Ltd.  
P. O. Box 6085  
Montreal, P. Q.  
Dominion Textile Company, Ltd.  
710 Victoria Square  
Montreal 1, P. Q.

### COLOMBIA, SOUTH AMERICA

Compania Colombia de Tejidos Coltejer  
Medellin  
Fabrica de Hilados Y Tejidos Del Hato  
Medellin

### FRANCE

Etabl. Schaeffer & Cie  
Pfaffatt-le-Chateau  
(Haut-Rhin)  
Gillet-Thann  
23, Rue de Marignan, Paris  
Scheurer, Lauth & Cie  
Thann, (Haut-Rhin)

### GREAT BRITAIN

The Bleacher's Association, Ltd.  
Blackfriars House, Parsonage  
Manchester 3  
John H. Earl, Ltd.  
40 Chorlton Street  
Manchester 1  
Arthur Sanderson & Sons, Ltd.  
Hundred Acres  
Uxbridge, Middlesex  
Crosland & Pickstone, Ltd.  
Bridge Hall Dyeworks  
Bury, Lancashire  
G. Norris Midwood & Company  
31 Smedley Road  
Collyhurst, Manchester 9  
The United Turkey Red Company, Ltd.  
Alexandria  
Dumbartonshire, Scotland

### HOLLAND

Boekeloesche Stoomblekerij N. V.  
Boekelo

### ITALY

Tintoria Comense S. A.  
Como

### MEXICO

El Globo  
Canteotl No. 289  
Atzacapatzaco

### NORTHERN IRELAND

Belfast Silk and Rayon, Ltd.  
Waterford St., Belfast

### PERU

Compania Peruana de Tejidos "Sedazol"

### SWITZERLAND

Heberlein & Co. A. G.  
Wattwil  
Raduner & Co., A. G.  
Horn (Thg.)  
Stoffel & Co.  
St. Gall  
Charles Weber, Ltd.  
Winterthur

### UNITED STATES

American Finishing Company  
P. O. Box 416  
Memphis 1, Tennessee  
Amity Dyeing & Finishing Co., Inc.  
Atlas Terminal  
Glendale, Long Island, New York  
Apponaug Company  
Apponaug, Rhode Island  
Arnold Print Works, Division  
The Aspinook Corporation  
Adams, Massachusetts  
The Aspinook Corporation  
Jewett City, Connecticut  
Avondale Mills  
Sylacauga, Alabama  
Joseph Bancroft & Sons Co.  
Wilmington, Delaware  
Bradford Dyeing Association (U.S.A.)  
40 Worth Street  
New York 13, New York  
California Hand Prints, Inc.  
Hermosa Beach, California  
Clearwater Finishing Company  
Clearwater, South Carolina  
Cone Finishing Company  
Greensboro, North Carolina  
Cranston Print Works Company  
Cranston, Rhode Island  
Dempsey Bleachery & Dye Works  
40 Worth Street  
New York 13, New York  
Eddystone Manufacturing Company  
Eddystone, Pennsylvania  
Erwin Cotton Mills  
Durham, North Carolina  
Glasgo Finishing Company  
Glasgo, Connecticut  
Greenville Finishing Company, Inc.  
Greenville, Rhode Island  
Hampton Company  
Easthampton, Massachusetts  
The Holliston Mills, Inc.  
Norwood, Massachusetts  
Hollywood Piece Dye Works, Inc.  
Passaic, New Jersey  
Joanna Western Mills Company  
22nd & Jefferson Streets  
Chicago 16, Illinois  
Kenyon Piece Dye Works, Inc.  
Kenyon, Rhode Island  
The Millville Manufacturing Co.  
512 Walnut Street  
Philadelphia 5, Pennsylvania  
North Carolina Finishing Co.  
Salisbury, North Carolina  
Nu-Dye & Finishing Co., Inc.  
140 Summer Street  
Paterson, New Jersey  
Pacific Mills  
214 Church Street  
New York 13, New York  
Paramount Printing & Finishing Co.  
Pawtucket, Rhode Island  
Pepperell Manufacturing Company  
40 Worth Street  
New York 13, New York  
Printed Fabrics Corporation  
Old Forge, Pennsylvania  
Ramapo Piece Dye Works, Inc.  
(Eagle Valley Processing Corp.)  
Sloatsburg, New York  
Rock Hill Printing & Finishing Co.  
Rock Hill, South Carolina  
Southbridge Finishing Company  
Southbridge, Massachusetts  
Swansea Print Works, Inc.  
Swansea, Massachusetts  
Terminal Dyeing & Finishing Co., Inc.  
Atlas Terminal  
Glendale, Long Island, New York  
Union Bleachery  
40 Worth Street  
New York 13, New York  
The United States Finishing Company  
40 Worth Street  
New York 13, New York



*Soap'n'Water*<sup>\*</sup>  
**EVERGLAZE†**  
**Taffa-Dot**



Dress by  
*Tiny-Town Toes*



**Sanka,** the new, rich, versatile brown, beautifully reproduced in *Soap'n'Water*  
**EVERGLAZE† Taffa-Dot** . . . the wonder cotton with a tiny lustrous dot  
 and the rustle of taffeta . . . truly spot, soil and wrinkle resistant and guaranteed  
 unconditionally washable or money refunded. Available in a wide range of fashion-right colors.

Crown Fabrics, 38 White Street, New York 13, N. Y. \* ®

† A trade-mark signifying fabric finished and tested  
 according to processes and standards controlled  
 and prescribed by Joseph Bancroft & Sons Co.

# Juilliard

woolens



FAIRFIELD, flannel of finest worsted  
by Juilliard. In Fall's first fashion  
color, Oxford Brown stock-dyed mixture.  
The town-tailleur by Frechtel. See this  
fashion at all Sak's Fifth Avenue stores.  
For stores featuring Fairfield Flannel  
by-the-yard, write A. D. Juilliard & Co., Inc.,  
40 West 40th Street, New York.

"fine fabrics  
are the foundation  
of fashion"

Juilliard  
100% VIRGIN WOOL

HAT BY MR. JOHN









## What You Should Know About CLAN TARTANS

**Q. What is the origin of Tartans?**

- A.** Archaeology indicates that tartan-type cloths date back to the early days of civilization along the Nile in Egypt. Early Roman garments were also made of fabrics woven and dyed in what we now term tartans. However, history records that it was not until the mid-13th Century that the rest of the world became aware of the manner in which the Scot had adopted the tartan as his National Dress. The actual name *Tartan* was at that time given to this type of dress by the Spanish; the French derivation was *Tiretaine*.



*Tartan of the MacBean Clan*

**Q. Precisely what is a Tartan?**

- A.** Literally speaking, a Tartan is a pattern or design in a fabric . . . either woven or printed . . . consisting of an arrangement of cross bars in varying colors and widths. The name, however, has grown to generic status as designating a type of attire and, more specifically, the complete Scottish Highland costume.



*Tartan of the Buchanan Clan*

**Q. Why do some Clans have more than one Tartan?**

- A.** For reasons of either propriety or safety, a Clan might use one set of colors for its Dress Tartan, another for Hunting, a third for Battle.

**Q. What started the currently powerful fashion trend toward the use of Tartans?**

- A.** During the summer of 1949 there was a gathering of the Clans first at Bute House, then at Charlotte, Edinburgh and Gladstone's Land, where the world-famous collection of Mr. J. Telfer Dunbar was presented to the public. Simultaneously, the Scottish Musical Festival was being conducted, and the two events served to interest Parisian, English and American designers in the attractive possibilities embodied in Clan Tartans. Almost overnight there devel-

oped a world-wide trend toward the use of these Tartans, in both the original and modified forms, and in almost numberless ways.

**Q. Is there a fixed rule governing the size of the Plaid in a Tartan?**

- A.** No. The tastes of the women weavers in each Clan, who designed the Clan Tartan, determined the size of the repeat pattern in each case.

**Q. Is a Tartan a Plaid?**

- A.** Strictly speaking, no! Here, again, a specific has grown to become a generic. Originally a plaid meant a cloak or a shawl for either men or women; but because of the general use of this type of pattern in cloth used to make the garment, there was a gradual shifting over in the use of the word until, today, a plaid is taken to mean a type of pattern.



*Tartan of the MacAlpine Clan*

### A NOTE FROM SHAMOKIN WOOLEN MILLS:

*There has always been a keen interest in Clan Tartans. The current focus of attention on this fabric is growing stronger and stronger. Because we at*

*Shamokin feel that the best interest of consumers, retailers, manufacturers and mills will be served by accurate knowledge relating to Authentic CLAN TARTANS, we have prepared the information in this advertisement.*

*(please turn)*

# It's SHAMOKIN for Authentic CLAN TARTANS

# Authentic CLAN T



## ***\*Princess Margaret Rose***

Royal pattern especially designed for the younger daughter of the present royal family of England. \*Adopted



## ***Barclay***

A distinguished clan descended from the great English house of Berkeley. The present chief resides in California.



## ***42nd (Black Watch)***

This famous Regiment has played a brilliant part in Scottish military operations through the centuries.



## ***Lindsay***

Known as "The Lightsome Lindsays," this clan are practically the only Lowland clan to form a Clan Association.



## ***MacQueen***

The MacQueens were of Norse origin, and had numerous branches that were parties to the Clan Chattan Bond of Union.



## ***MacDuff Hunting***

The Celtic Earls of Fife were the founders of the Clan. Many royal honors were bestowed on them through the generations.



by



# TARTANS



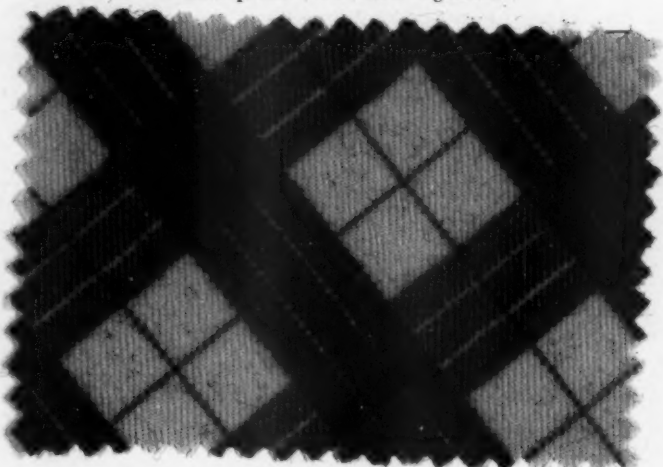
## *Gordon*

They raised the "Gordon Highlanders," introducing a yellow stripe in the Black Watch pattern for their regiment.



## *MacDougall*

This clan is descended from Dugall of the Isles. Their traditional battle cry was "Victory or Death!"



## *MacLeod*

The present chief of the Clan is Mrs. MacLeod of MacLeod, with the family seat at beautiful Dunvegan Castle in Skye.



## *Stewart Hunting*

Of all the tartans of this Royal House of Scotland, the Hunting was the original Tartan of the Clan.



## *MacPherson Hunting*

Known as the "grey plaid of Cluny," this is the tartan most beloved by the MacPherson Clan, and most worn by them.



## *Graham of Mentieth*

Clan Graham was one of the famous and patriotic supporters of Scotland. The Earls of Mentieth were a distinguished branch.

# SHAMOKIN



## Roll Call of the Clans

ABERCROMBIE OF GRAHAM  
OF MONTROSE  
ALBANY  
ALLISON  
ANDERSON (MACANDREW)  
ANGUS  
ARMSTRONG  
BAIRD  
BALMORAL  
BARCLAY  
BEATRICE  
BRODIE  
BRUCE  
BUCHANAN  
CLAN CAMERON  
CAMERON OF ERRACHT  
CAMERON OF LOCHIEL  
CAMPBELL OF ARGYLL  
CAMPBELL OF BREADALBANE  
CAMPBELL OF CAWDOR  
CAMPBELL OF LOUDON  
CARGILL  
CARNEGIE  
CHISHOLM  
CHISHOLM STRATHGLASS  
CLUNY  
COLQUHOUN  
CRANSTON  
CRAWFORD (CRAWFORD)  
CUMIN (CUMMING, COMYN)  
CUNNINGHAM  
DALZELL  
DAVIDSON  
DAVIDSON OF TULLOCH

DOUGLAS  
DRUMMOND  
\*DUCHESS OF KENT  
DUNBAR  
DUNCAN OF LESLIE OF WARDS  
DUNDA  
DYCE  
ELLIOT  
ERSKINE  
FARQUHARSON  
FERGUSON  
FLETCHER  
FORBES  
FORTY-SECOND BLACK WATCH  
FRASER  
GALBRAITH  
GORDON  
GRAHAM  
GRANT  
GUNN OF LAUDER  
HAMILTON  
HAY  
HENDERSON (MACKENDRICK)  
HOLMES  
HOME  
HOPE VERE  
INNES  
INVERNESS  
JACOBITE  
JOHNSTON  
KEITH  
KENNEDY  
KERR  
KILGOUR

\*KING EDWARD  
\*KING GEORGE  
LAMONT  
LESLIE  
LINDSAY  
LIVINGSTON  
LOGAN (MACLENNAN)  
LORD OF THE ISLES  
LORNE  
LOUISE  
MACALISTER  
MACALPINE  
MACARTHUR  
MACAULAY  
MACBEAN  
MACBETH  
MACCALLUM (MALCOLM)  
CLAN MACDONALD  
MACDONALD OF CLANRANALD  
MACDONALD OF GLENGARRY  
MACDONALD OF SLEATE  
MACDONALD OF STAFFA  
MACDONELL  
MACDOUGALL  
MACDUFF (DUFF)  
MACEWEN  
MACFARLANE  
MACFIE (MACPHEE)  
MACGILLIVRAY  
MACGOWAN  
MACGREGOR  
MACHARDY  
MACINNES  
MACINTOSH

MACINTYRE  
MACKAY  
MACKENZIE  
MACKINLAY  
MACKINNON  
MACKINTOSH  
MACLACHLAN  
MACLAMOND  
MACLAREN  
MACLENNAN  
MACLINTOCK  
MACLAINE OF LOCHBUIE  
MACLEAN OF DUART  
MACLEOD  
MACMILLAN  
MACNAB  
MACNAUGHTON  
MCNEILL  
MACNICOL  
MACPHAIL  
MACPHERAN  
MACPHERSON  
MACQUARRIE  
MACQUEEN  
MACRAE  
MACTAVISH  
MACWILLIAM  
MALCOLM  
MATHESON  
MAXWELL  
MELVILLE OR OLIPHANT  
MENZIES  
MONTGOMERIE  
MORRISON

MUIR OF MINNOCK  
MUNRO  
MURRAY OF ATHOLL  
MURRAY TULLIBADINE  
NAPIER  
NICOLSON  
OGILVIE  
\*PRINCE CHARLES  
\*PRINCE OF WALES  
\*PRINCESS ELIZABETH  
\*PRINCESS MARGARET ROSE  
\*QUEEN ELIZABETH  
RAMSAY  
ROBERTSON  
ROB ROY  
ROSE  
ROSS  
RUTHVEN  
SCOTT  
SETON  
SINCLAIR  
SKENE  
STEWART OF APPIN  
STEWART OF ATHOLL  
STEWART PRINCE CHARLES  
EDWARD  
STEWART ROYAL  
SUTHERLAND  
URQUHART  
\*VICTORIA  
WALLACE  
WEMYSS

\*Adopted

### For the Women's Wear Trades

SHAMOKIN is showing the most comprehensive collection of *Authentic* CLAN TARTANS in the history of our business. For authenticity, for sparkling colorings, for flawless execution . . . we sincerely believe our Tartans are unsurpassed. Join the nation's leading designers who are making SHAMOKIN their CLAN TARTAN headquarters.

### For the Girls' and Teen Trades

Remember that our many years' experience and standing as CLAN TARTAN headquarters make it a wise move to see us for all your CLAN TARTAN requirements.

### For the Men's and Boys' Trades

We are already providing a number of the leading men's and boys' manufacturers with their CLAN TARTANS in 100% virgin wool worsted fabrics to meet a wide variety of requirements. We shall be happy to work with rated firms in mapping out a program.

*Authentic Tartans are available in original, junior and miniature sizes.*

NOTE TO SCHOOLS AND COLLEGES:  
*Write for a special reprint of our AMERICAN FABRICS ad with twelve actual swatches of Authentic CLAN TARTANS.*

# SHAMOKIN

## IS FIRST

*with the*  
**Authentic CLAN TARTANS**  
in 100% virgin wool worsteds

...and remember that America's top  
Designers and America's leading  
Publications are promoting

## SHAMOKIN

*Authentic*  
**CLAN TARTANS**

FASHION RIGHT

FABRIC RIGHT

PRICE RIGHT

*and Available Now!*

SHAMOKIN WOOLEN MILLS, INC. • 450 SEVENTH AVENUE, NEW YORK 1  
MILLS AT SHAMOKIN, PA.

# It's SHAMOKIN for Authentic CLAN TARTANS

highest  
compliment  
a  
designer  
can  
pay  
to  
any  
fashion...

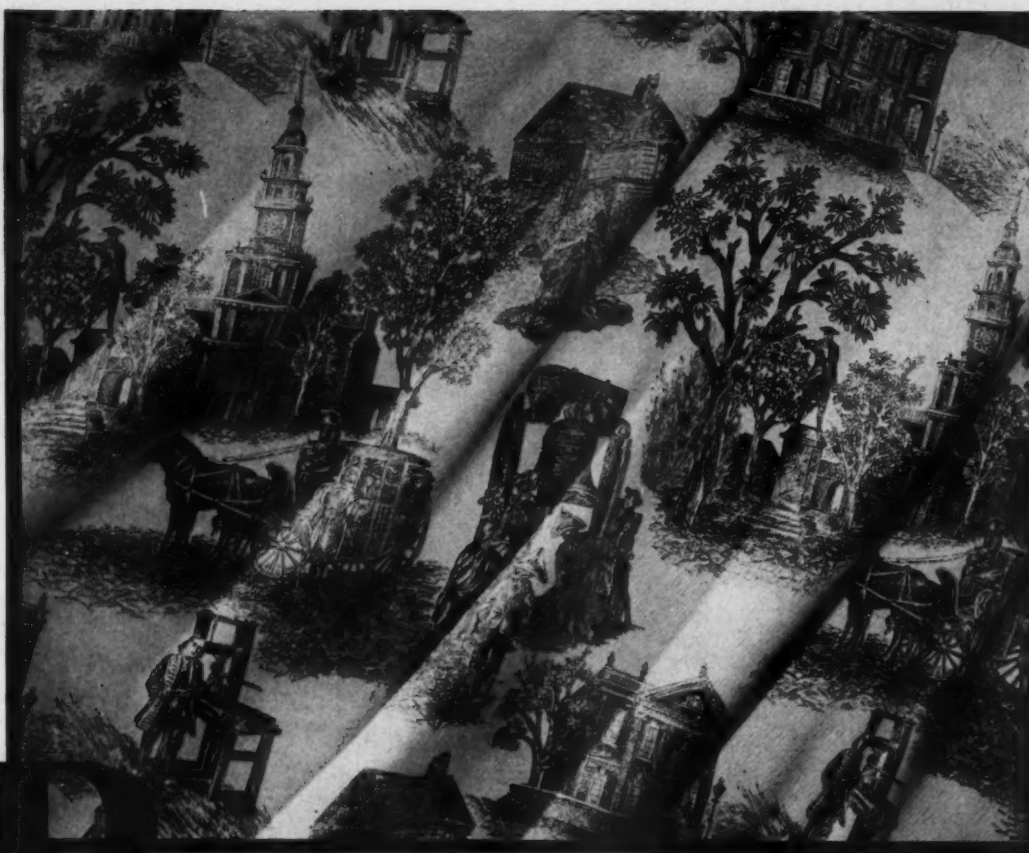
*Laces by  
Ametex.*

*Company, Inc. 25 East 34th Street, New York 16, N. Y. - Mills: Piquet, R. I.*

*Given by Leonora*



**"Cradle of Liberty"**  
one of a group  
of distinctive



## PURITAN DECORATIVE FABRICS

*...from a special Heritage series:  
patterns inspired by the past  
translated in terms of  
present-day living*



**F. A. FOSTER & CO., INC.**

New York, 240 Madison Ave. • Boston, 38 Chauncy St. • Chicago, 1342 Merchandise Mart

*standard*

*of superiority*



*double woven*

*sueded rayon by*

*william*

*william wendler, inc. 100 fifth ave. new york 11*

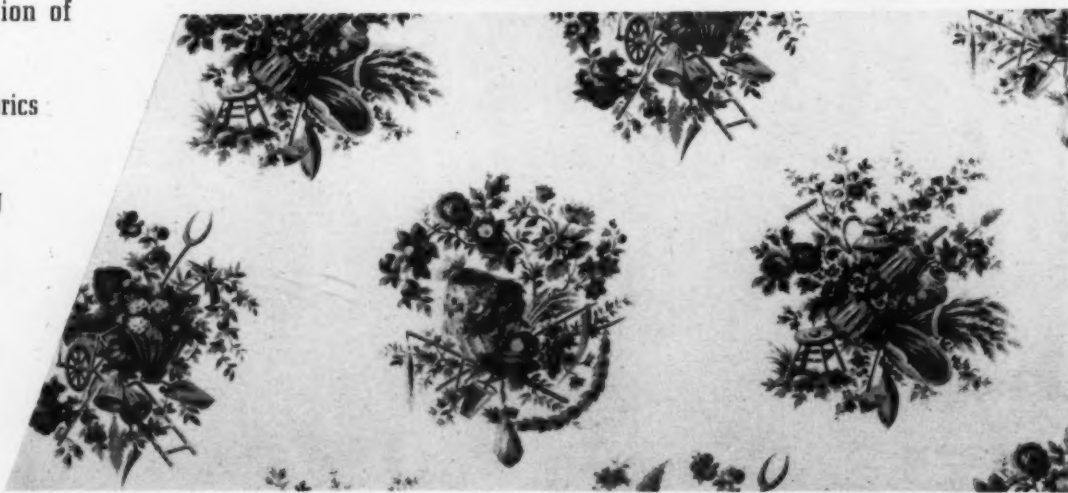
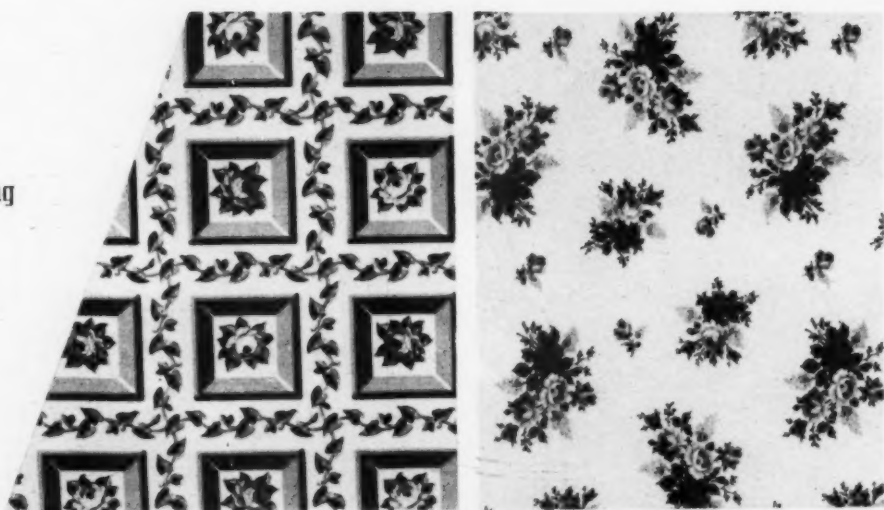
**S·M·SCHWAB JR·& CO·**

PRESENTS EVERGLAZE

# Chintz

Everglaze chintz fabrics in a full line of sparkling patterns and beautiful colors.

S. M. Schwab Jr. & Co. also presents with pride a comprehensive collection of moderately priced decorative fabrics of all descriptions . . . including full ranges of solid colors and printed cloths in plain and textured fabrics.



**S·M·SCHWAB JR·& CO·**

70 WORTH STREET · NEW YORK 13, N. Y.

CHICAGO SHOWROOM: 1348 MERCHANDISE MART



*Converters  
Textile Fabrics*



# STERN & STERN TEXTILES, INC.

SILKS • RAYONS • NYLONS • LACES • NETTINGS • COTTONS

FOUNDED 1889 • OVER SIXTY YEARS OF SERVICE TO THE TRADES



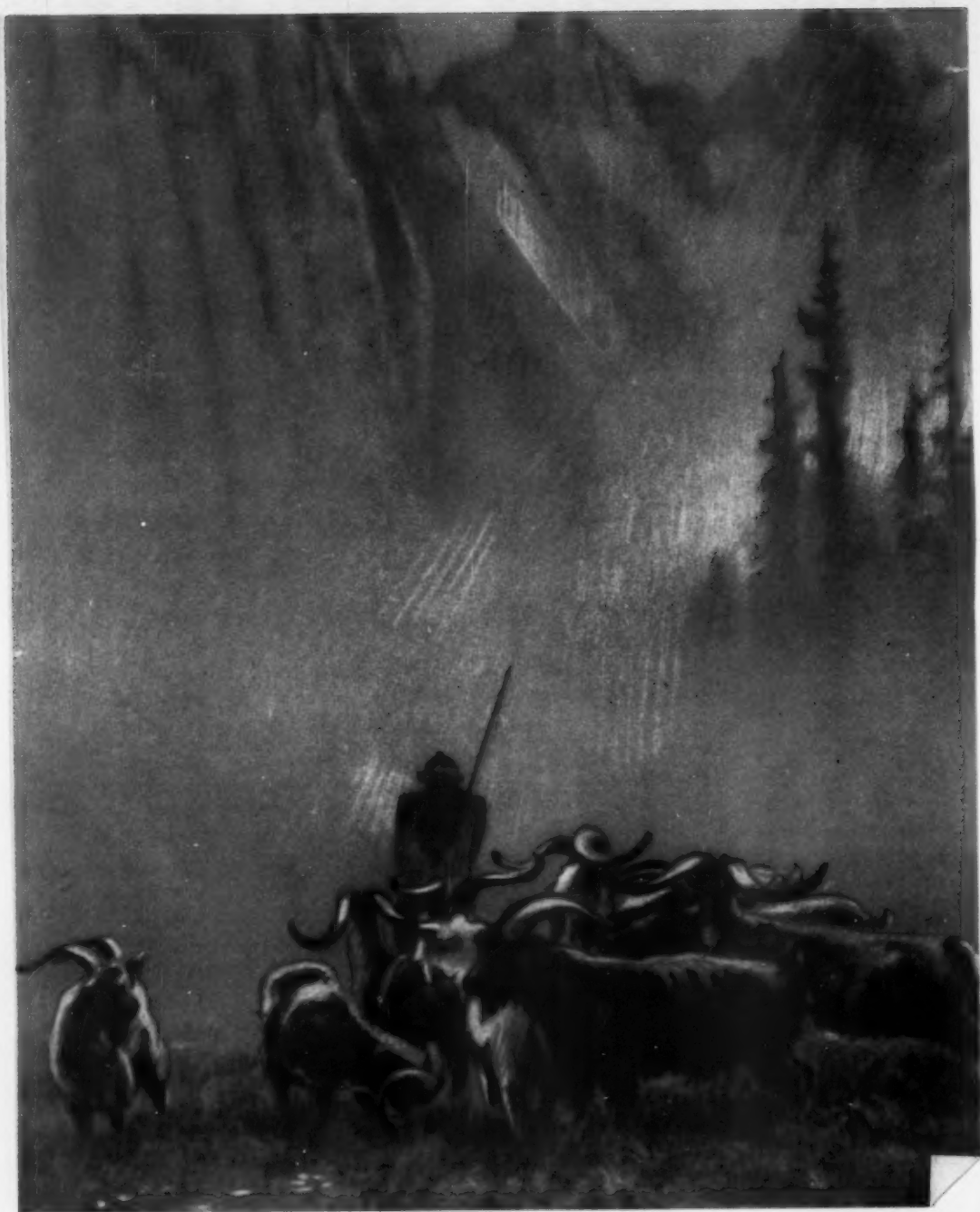
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HUGUET DIV.—HORNELL & WAYLAND, N. Y.  
CANISTEO DIV.—CANISTEO, N. Y.

SELLING AGENTS FOR SEEKONK LACE CO.  
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1359 BROADWAY, NEW YORK 18, N. Y.



CASHMERE GOATS

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The House of Cashmere

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BERNHARD ALTMANN  
(BRADFORD) LTD.  
BRADFORD  
ENGLAND



Memo to: The Textile and Fashion Industries

From: The Editors of American Fabrics

Subject: CREATIVE STARVATION

Date: June 22, 1950



Memo to: The Textile and Fashion Industries

From: The Editors of American Fabrics

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IT IS AN ANACHRONISM of American economics, and one encountered more frequently than is either expected or desired, that in the midst of an accelerated rise in the general business pace, there may exist a vacuum within a single major element. Science explains that a vacuum is formed by the complete lack of matter; in the industrial world, and especially in the field of textiles and allied manufacturing, the vacuum is the result of an economic surfeit combined with *Creative Starvation*.

We live today as a nation enjoying the highest national income in the world's history; with more people gainfully employed than ever before; with savings and insurance and investments mounting to astronomical figures . . . and yet with a textile industry gravely threatened by the prospect of a return to profitless production. On the one hand we find manufacturers speculating over the probability that woolens will be even higher in price in 1951 than they are today . . . while at the same moment half the industry's looms stand silent for lack of orders.

Such a paradox is neither the result of unexplainable forces, nor immune to solution in our opinion. Some may attempt to justify the sharp reduction in the consumer's interest in soft goods by pointing to the rising sales of hard goods. But this is not completely the motivating factor; for, even though the public is currently pledged through installment purchases to an obligation of several billion dollars, the flow of money through the public's hands is so swollen that the total volume of installment sales is but a small proportion of the purchasing power whole.

This is *not* intended as a recommendation that the manufacturer or retailer of fashion merchandise should ignore the competition of hard lines . . . because at any time, and under any economic conditions, there is always the very real competition between the two for the consumer's dollar. But it must be admitted, recognized, and *acted upon*, that at the

present moment the textile and allied industries are suffering . . . and could suffer more severely . . . from a condition which stems from within: the *Creative Starvation* to which we previously referred.

The enormously productive machine which has been built by the textile industry and the cutters can far outstrip the actual *needs* of this nation's populace; world exports cannot, even without dollar limitations, be depended upon to take up more than a notch in the belt-line. Too many within the industry lost sight of this fact during and immediately following the war years; it is, therefore, somewhat of an emotional as well as an economic shock to those people to find themselves suddenly in a situation where what was eagerly pursued for ten years is now coldly received.

The very giantism of the productive machine which helped to win the war could very well prove the harikari knife of industrial suicide . . . if it were permitted to continue replacing the vital oxygen of creative stimulation with the void of pointless production. This is the situation against which AMERICAN FABRICS warned in its very first issue, at a time when mills were being hard pressed by cutters and consumers for additional output; this is the day against which AMERICAN FABRICS urged the industry to be ready.

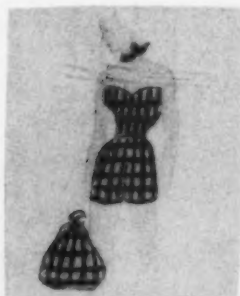
In a sense it was unfortunate for the industry that the flow of consumer spendable income continued at flood level for so long after the war's end. Had money been less free for a while; had the consumer not been in a position to raid store shelves so strongly; had mills and cutters been forced by receding demand to stop and think . . . and do more *creative* work . . . there would not exist today the anachronism of a rich nation with a poverty-threatened industry. Mills, today, are not faced with the disastrous conditions of the mid-30's; but that period is still fresh enough in the minds of the millman and the cutter to cause them to make every effort to forestall being pushed to the brink.

Simply stated, the situation which the textile industry and its allied industries must confront . . . and conspire against . . . is this:

The consumer is glutted with merchandise. The average man apparently has all the suits and shirts and underwear he actually *needs*. His wife has enough dresses and suits and skirts to last her through at least the season . . . and maybe for several years. His home is adequately equipped with drapes and bedspreads and linens. In truth, he *NEEDS* to buy nothing right now; and that is the main reason why he is buying less soft goods at the moment. Industry statisticians may point out that the average man buys only half a suit of clothes a year; but if the man is *content* with that half-suit, logic alone will never persuade him to buy the other half.

The fact that he has bought 5,500,000 television sets; or that he is buying new cars and refrigerators and washing machines, is interesting . . . but not literally the reason why he is placing less emphasis on soft goods in his buying plans. It does not stand to reason that the purchase of three or four billion dollars' worth of hard goods is stymie-ing the flow of soft





TARTANS  
an Answer  
to  
CREATIVE STARVATION

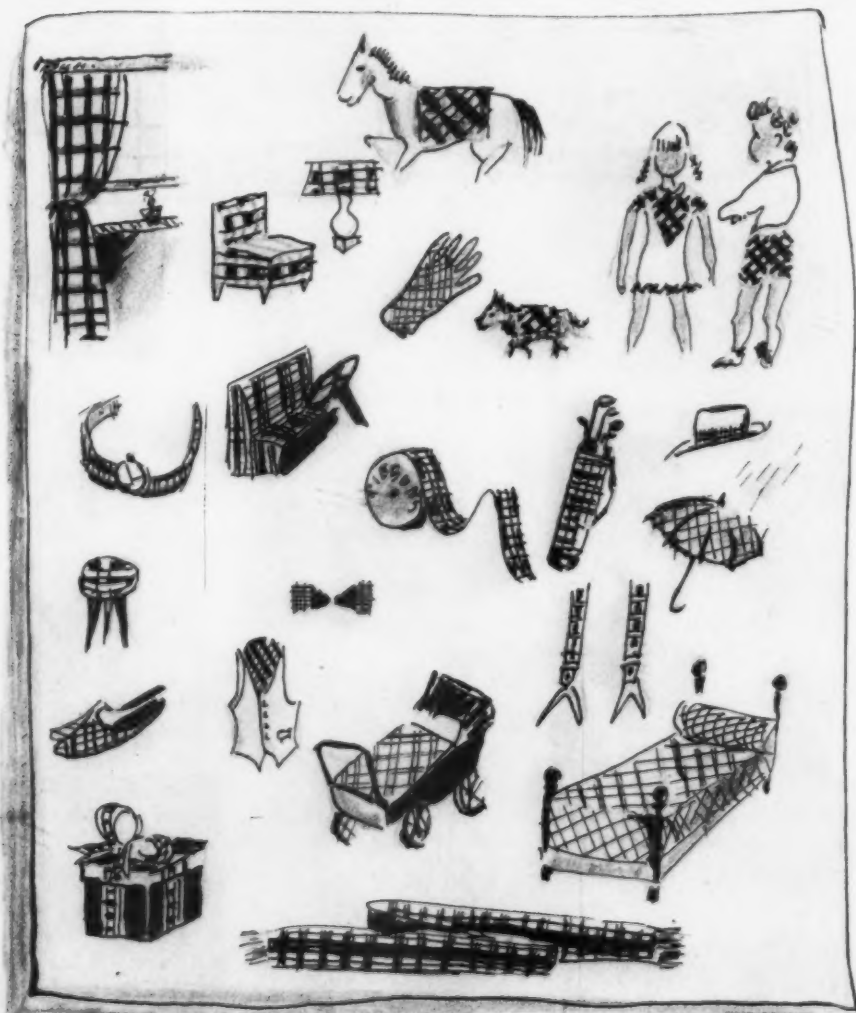




### *Creative Starvation*

goods . . . when the American public is putting money into savings accounts at the rate of \$21,000,000,000 this year.

What restrains the consumer from reaching into his pocket to pay for a new suit or shirt or tie; what stops his wife from buying a new coat, dress, blouse or slip; what keeps them from replacing the drapes or spreads or slipcovers in their home, is what we referred to earlier: **CREATIVE STARVATION IN OUR INDUSTRY**. We have *not* given the consumer sufficient *emotional* stimulus to generate purchasing activity in the soft lines. And until we do, we face the probability that the textile industry will fare no better than it does today . . . and it *could* do worse.



As an example of the influence which emotional impact can have upon consumer spending, turn back in women's fashion just a few years: the minute the Government relaxed its regulations governing the yardage which could be used in clothing, the manufacturers introduced the *New Look*. Perhaps you no longer remember, or prefer to forget, the horrendous styles which were foisted on women: the skirts sweeping down to heel level, the bagginess and bunchiness of hiplines, the over-fullness of bosom lines. We pointed out at the time that the New Look was essentially an unsound fashion because it was unflattering to the women who wore it; we predicted that modifications would be made, as the consumer gained her sense of freedom from regulation . . . but we also hailed the New Look for its approach to the problem of how the textile and allied industries could persuade millions of women to *desire to buy* millions of garments overnight.

Is the problem so different today? Isn't *this* a time when we must give the public a good and sufficient reason for buying new goods purely for the reason that it is *new* . . . and *fashionable* . . . and *emotionally stimulating*? Isn't *this* a time which calls for correcting the Creative Starvation within the industry's styling sphere? Isn't *this* a time to gather and then channel the vast thinking power and productive power of the textile industry into concerted industry-wide programs which will replace the vacuum with emotion-moving and purse-prodding activity? The situation, insofar as the individual producer of textiles or fashion merchandise is concerned, is simply this:

The very subject of survival, let alone that of earning a fair profit on the investment of capital and brainpower, will revolve about the company's willingness and ability to offer a product embodying temptation to the consuming public. With few exceptions, little margin of advantage remains to any one producer in the field of technological or mechanical advance. In almost any category of manufacture, there is little which any one company can achieve that its competitors cannot fairly match. Virtually all mills start from the common level of labor cost, of raw material cost, of production cost.

It is mainly in the field of *presentation* that a company may sprint ahead of the field . . . in styling, in merchandising, in promotion . . . and, of vital necessity, in *emotional impact* on the consumer. As the economic curve of the nation flattens out, it is inevitable that there be a weeding out of the less fit among textile and apparel manufacturers. This process will not be patterned on the financial condition or the personalities within a company, but on its *right* to survive; and this right will, it is evident, be adjudged by each company's *awareness* of the human element in buying movements and by the willingness to plot intelligently against it.

Whereas much of today's hiatus within the textile and fashion industries





### *Creative Starvation*

can be attributed to *Creative Starvation*, it is logical to reason that the ardent application of *Creative Newness* can revivify consumer buying interest. If the consumer is confronted on all sides with merchandise of irresistible newness and beauty; if new weaves, new faces, new colors and new dramatizations are continuously presented; if the man-on-the-street and the woman-in-the-store are constantly shown intriguing uses and combinations of fabrics in apparel . . . and if this procedure is maintained with continuity . . . then the textile and allied industries have a good chance to retain and even improve their position; and the individual company within that circle can prosper in direct ratio to its adherence to such a program of *Creative Newness*.

Because AMERICAN FABRICS is an integral part of the textile and fashion industries, we assume the natural function (we may even call it the *responsibility*) of suggesting to our producing associates varied ways in which they can fruitfully replace *Creative Starvation* with *Creative Newness*. A recent instance of such a suggestion was the presentation (AMERICAN FABRICS, Volume 10) of Authentic District Checks. It is needless to recount the scope or the beneficial impact on both the textile and fashion industries of this fashion promotion during 1949 and even currently.

*Yet the ultimate commercial application to a profitable conclusion of the District Checks program became a reality only when the readers of AMERICAN FABRICS . . . the many thousands of alert manufacturers, designers, retail store heads and buyers, and mill executives . . . recognized its worth and put it to practical use.*

It is anticipated, gauging by the already widespread activity at both mill and manufacturer levels, that the industry-wide promotion of Clan Tartans which we first suggested in several closed conferences as far back as a year ago, and which is being publicly unveiled in this issue of AMERICAN FABRICS, will have even broader significance and prove eminently helpful to an even wider segment of the industry.

We refer to these two fashion promotions which were AMERICAN FABRICS-sponsored solely to point the path along which the industry must pursue its thinking toward a healthier future. Production of fabrics for sale by the pound is certainly not the desirable alternative for any of us within the textile industry; yet this must be the culmination of any prolonged period of continued *Creative Starvation*. Only through its replacement by *Creative Newness*, which will attract the consumer's eager spendable income out of savings accounts, can we hope to resume the upward march.

We place this thinking before you with full confidence that the thinking power of the industry can be depended upon to inject *Creative Newness* into the industry's operation . . . the prime move if we are to project the industry's development toward a brighter future.

--The Editors of AMERICAN FABRICS.





*Clan Tartans*



# The Story of Clan Tartans

*A History and Background presented with  
illustrations, charts, and information designed  
to give the reader authoritative  
knowledge and understanding of the  
subject of Scottish Tartans.*

THE Tartan still remains in a most lively sense the symbol of a half-forgotten, and once fierce, family patriotism. The symbol has lost none of its magic by reason of the wide dispersal of the sons and daughters of Scotland to the four corners of the earth. An inherited nostalgic memory of *old unhappy far-off things and battles long ago* seems particularly indigenous to the Gaelic temperament and this, distilled by time and history, spells romance and a powerful sense of racial kinship.

Historians assure us that the Highland Dress originated in a very remote past, as did the custom of marking the cloth with distinguishing spots and stripes, and representations of similar garments carved in ancient stone have been found to support this belief. The various badges of clans or families owe their origin to plants and flowers native to the Highland surroundings.

\* \* \*

The earliest list of clans appeared in an Act of Parliament of 1587 and, as such, the clans continued until the luckless attempt to restore Bonnie Prince Charlie to the throne was disastrously defeated by the English at the battle of Culloden in 1746. This defeat was followed by strongly repressive acts which prohibited, among other things, the wearing of the Tartan or the bearing of arms. There came a period when the oppressed Highlanders brooded dourly but impotently upon their wrongs and for many life in the land of their birth became intolerable. *Between 1763 and 1775 no less than 20,000 Highlanders sought refuge in America. Statisticians may calculate the quota of Scottish blood that must flow in American veins through this exodus alone.*

In Scotland the repressive acts died hard and it was not until the 19th century under the aegis of Queen Victoria that the

revival of clan feeling was encouraged and the Chieftains resumed their responsibilities as heads of their respective families. To the true Scotsman, whether among the mountains and glens of his fathers or separated from them by thousands of ocean miles, the Tartan is still the emblem of his racial affinities and a shared heritage from the sturdy and romantic past.

\* \* \*

The beginnings of the Tartan pattern are lost in antiquity. Egyptian mummies unearthed by archaeologists along the Nile have been found wrapped in cloth woven in Tartan patterns and colorings. Before the birth of Christ the Tartan patterns were worn by Rome's aristocracy. In later years, and even to this day, Tartan patterns are to be found among peoples living in mountainous countries in widely scattered parts of the globe. This thread of continuity, not only through time but across geographic stretches, suggests that the Tartan type of pattern has not only held popular fancy to a universal extent, but that it served a peculiar functional purpose.

In Scotland, however, the Tartan became an integral part of the Scottish National Dress, and the glorification of the Clan system of organization. As one authority wrote . . . "The Clan system was based upon the theory of each clansman's relationship to the chief and chieftains; in large clans this element was intensified by subdivision into septs and branches, and a striking devotion to the clan districts, inhabited by those who by consent, adoption or intermarriage, regarded the chief or chieftain as their patriarchal leader."

\* \* \*

Patterned along such lines, it had to follow that a people must not only be possessed of a strong patriotism but that to the symbol



of their devotion must accrue an almost religious fervor. And this symbol was the Clan Tartan.

\* \* \*

Scottish Dress, consisting mainly of the Kilt and the Plaid, originated when the wearer wrapped part of a cloth around his body and fastened it with a belt which gathered the material in loose folds below the waist; these folds, later shaped into accurate pleats, developed into the Kilt. The other end of the cloth was thrown over the shoulder; generally one corner was pinned with a brooch either to another part of the Tartan or to the shirt. When extra protection against inclement weather was needed, the Tartan cloth was spread across the shoulders in the form of a cloak. In modern form, the Kilt and the Plaid (the cloak) are separate garments for the sake of convenience in dress. Apropos, it should be pointed out that although many of us are accustomed to regard the words *Tartan* and *Plaid* as being synonymous, this is not the case. The Plaid is a garment in its own right . . . a detached length of tweed worn rather like a rolled blanket over one shoulder and used on occasion like a kind of wrap-around cape. The dictionary defines Tartan as *a woolen or worsted cloth woven with lines or stripes of different colors, crossing each other at right angles, so as to form a definite pattern*. This pattern amounts to a series of checks with a considerable number of distinguishing variations.

Early Romans noted, in their contact with the Celtic peoples, the brilliant striped and checked materials worn by the latter as characteristic dress. They learned, too, that the number of colors in the belted plaid indicated the rank of the wearer. As to the colors selected, and the arrangement, these were determined more by taste and local availability of coloring materials than by any ordained system.

SOURCE OF ORIGINAL TARTAN COLORS. It is interesting to trace the source of the dyes which were used for coloring the early Scottish Tartans. All of the colors were native to the country. The famous Tartan green was secured from gorse bark and brown knapweed, while the equally famous red came from white coral (lichen that grows on rocks). Bracken and heather were used for yellow, and bilberries (or blaeberries), alum and moss produced blue. Black came from the bark of the alder tree, wild cress resulted in violet, and dulse or seaweed was used for brown.

Beginning in primitive days, and right up to the advent of aniline dyestuffs in the 19th Century, each Clan's colorings stemmed from the local plants and roots. This accounts for the soft tones and muted colorings which marked the original or Ancient Tartans, contrasted with the sharper or harsher tones which mark the fabrics dyed with aniline colors more recently.

It was also observed that many of the Clans had devised different Tartan *setts* for wear under varying circumstances and in

different surroundings. The Hunting Tartans, for instance, were generally of a more somber hue than the often brilliant Dress Tartans, in order to blend more unobtrusively with surrounding rocks and foliage.

As one studies the broad range of Scottish Tartans, it is evident that there exists a strong design affinity among a great many. One reason for this is the fact that most Tartans are composed of the same basic colors . . . greens, reds, dark blue, brilliant yellow, black and white. The basic designs and arrangements are rather limited, due to the fact that the entire system of Scottish Highland Dress depended upon and reflected the system of Clans, which revolved around the few main chiefs. The greater part of Scotland was divided into seven territorial divisions or tribal districts: CAITH, FIDACH, FODHLA, FORTRENN, CE, CIRIC (or CIR INN) and FIBH. Added to this were the districts of Dalriada, and this arrangement constituted the base of the Highland Clans.

As the tribes grew to unwieldy size, or internal policy so dictated, the major clans developed offshoots which settled in Districts chosen for their suitability of defense and for their adaptability to the needs of the clan to maintain a living.

Each of the clans consisted of *native men* (those related to the Chief and to each other by blood) and *broken men* (those who sought and obtained the protection of the clan, though they were not of the tribe). All members headed up to the Chief; and although in some clans the land and its products belonged to the family members, with the Chief acting solely as the benevolent ruler, in others all material values rested in the hands of the Chief and the clan members were part of a feudal arrangement.

All of this, political in tone at the beginning, explains why there is such a strong underlying affinity among so many of the Clan Tartans in both colorings and in the arrangements of the stripes and bars. The original or older Tartans were termed District Tartans because each clan was more or less restricted to one District. As the clan increased in number, and as branches of each family's Chief grew in number, the cadets in their desire to designate the differentiation added a line or two to the original Tartans. Thus came about the Family Tartans.

\* \* \*

There had been a number of Highland risings against the domination of England, none of them successful and each draining the already small resources of men and wealth among the Scots. It was in the summer of 1745 that Prince Charles Edward Stuart, coming to Scotland from France, launched a drive against England which soon won control of all Scotland. With a comparative handful of followers, he advanced south as far as Culloden. And then, on a spring afternoon in April of 1746, the

(Continued)



### *The Story of Clan Tartans...continued*

Scottish armies suffered such a resounding defeat at the hands of the Duke of Cumberland's troops that all hopes of a Stuart dynasty were shattered. England decided once and for all to end the risings . . . and as a result Parliament passed the Act referred to earlier, which not only banned the bearing of arms but forbade the Scottish people ever again to wear their beloved Tartans. There ensued a period of gloom within the borders of Scotland . . . of confused unrest. Lesser clans disbanded, and their Tartans disappeared from the records (which explains the elation which greets, from time to time, the rediscovery of a "lost" Tartan). However, the odious Act of 1746 was repealed by Parliament in 1782; and from that time until today, the wearing of the Clan Tartan has been a prideful thing. Possibly as much as any other single factor, the restoration of the right to wear its Tartans helped to make Scotland and its people a most important and helpful mainstay of the British Empire. When in 1822 the first Hanoverian King, George IV visited Scotland and, arrayed in the Stewart Dress Tartan, received the homage of his northern subjects dressed in a riot of Tartan . . . the bond between England and Scotland was forged, never to be severed.

Even during the times of the Scottish risings, Highland troops sometimes served in the armies of England. History records that as early as 1724 General Wade was sent to Scotland to organize Highland troops for preserving the peace; he organized six

companies, each commanded by a Highland gentleman of rank and position. One of his first orders to his new companies dictated that the men be given a Plaid and a Bonnet in the Highland Dress. Ultimately the six companies chose the black, blue and green familiar in so many Highland Tartans, possibly because several of the commanders were Campbells . . . and this is the background of the Campbell Tartan.

The somber hue of this Tartan suggested the title of the Black Watch to these Companies, and when they were officially absorbed into the British Army in 1739 to become the 42nd Regiment of the line, both the name and the Tartan were retained. Today there are fully *five* kilted Scottish regiments in the British Army: the Black Watch, the Argyll and Sutherlands, the Gordons, the Seaforths and the Camerons. No uniform, in any army of the world, has gained greater lustre.

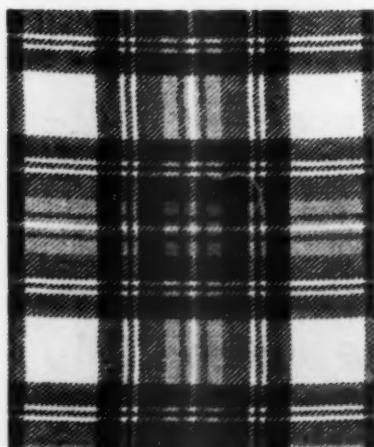
During the period of great unrest among the Highlanders, a large number of them were filled with unease and completely pessimistic feelings concerning the future of their beloved land. They packed their families and whatever meager possessions still remained aboard sailing vessels pointed toward the continent across the ocean; and this marked the introduction of the rich Scottish blood in the growing body of the United States and Canada. What began as a mere trickle in the mid-18th Century today constitutes a major segment of the American populace

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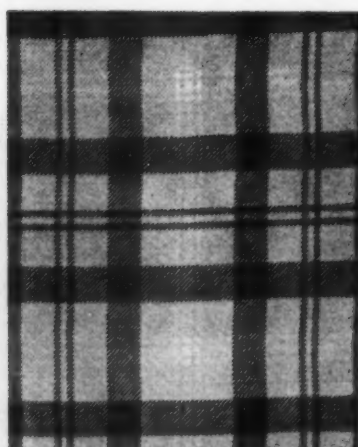


ONE OF THE MOST BEAUTIFUL EXAMPLES OF THE SCOTTISH PISTOLSMITH'S WORK IS REPRODUCED ABOVE.

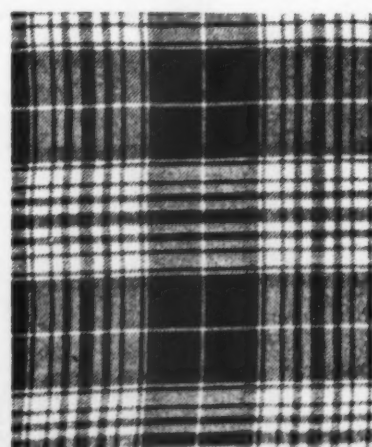




**DRESS STEWART**  
 COLORS: Red and green squares; blue, white and yellow bars.



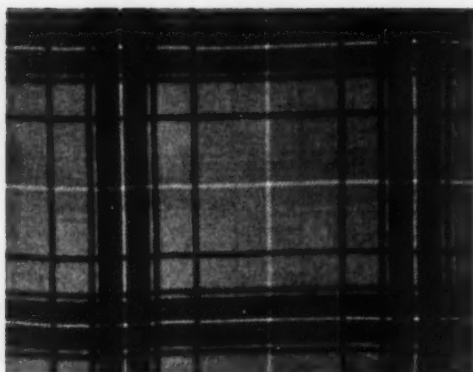
**BAIRD**  
 COLORS: Blue and green squares with bars of black and cerise.



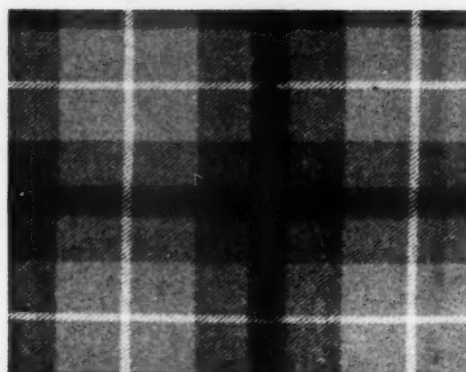
**NAPIER**  
 COLORS: Blue and white squares; black bars and white lines.



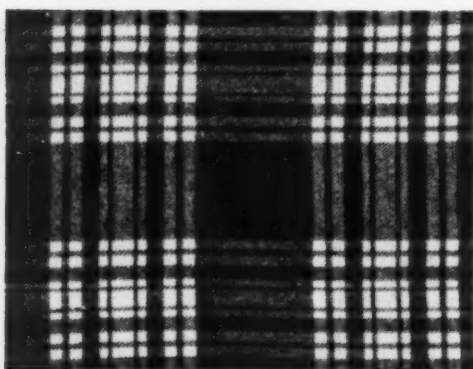
*"Here's to it;  
 The fighting sheen of it;  
 The yellow, the green of it;  
 The white, the blue of it;  
 The dark, the red of it;  
 Every thread of it;  
 The fair have sighed for it;  
 The brave have died for it;  
 Foeman sought for it;  
 Honour the name of it;  
 Drink to the fame of it —  
 The Tartan!"*



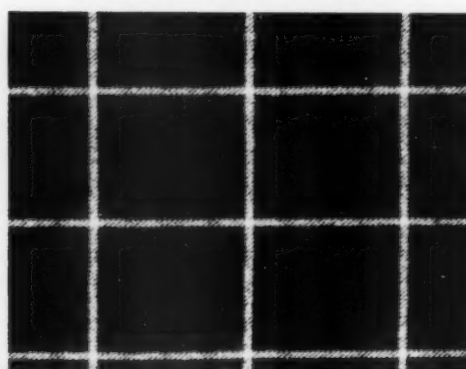
**DAVIDSON**  
 COLORS: Green ground with blue squares and black and red bars.



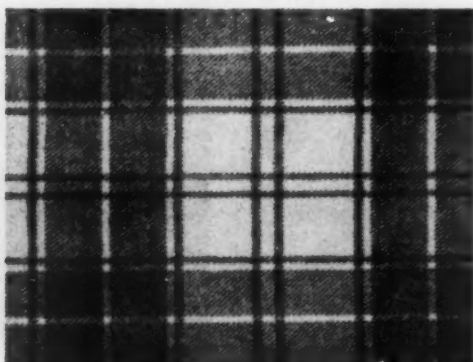
**ANCIENT GREEN DOUGLAS**  
 COLORS: Green and blue; bars of darker blue, black and white.



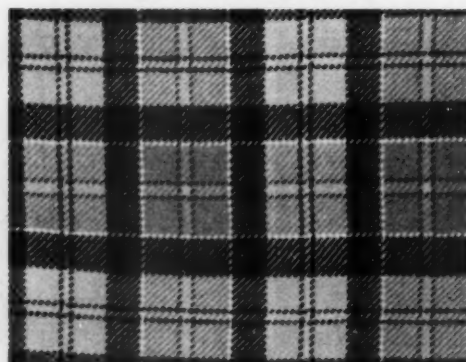
**HUNTING MENZIES**  
 COLORS: Dark green ground with crossbars of red and green.



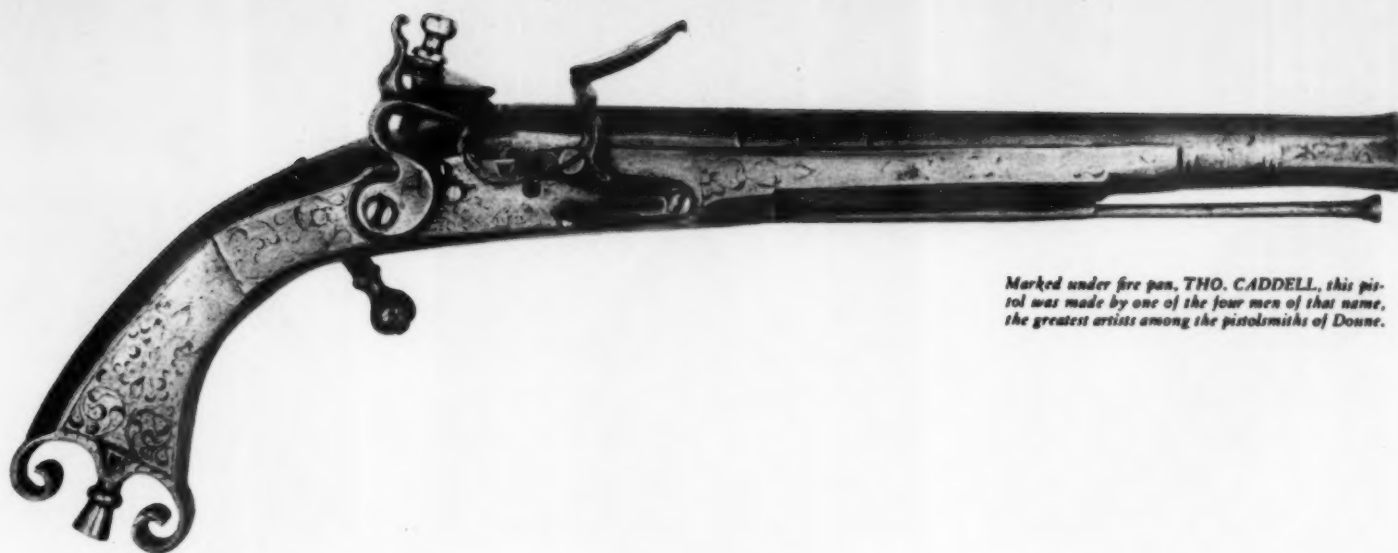
**MACNAB**  
 COLORS: Dark and orange red, with green checks and bars.



**ANCIENT RED ROBERTSON**  
 COLORS: Red ground with blue and green squares and bars.



**CULLODEN**  
 COLORS: Purple and yellow squares; black bars and white lines.



### *The Story of Clan Tartans...continued*

both in number and in enriching qualities. To give but an inkling into the depth to which the original and sustained influx of Scottish immigrants penetrated our population, here is a recent listing of the number of families who can rightfully wear one of nine Tartans (and this list comes from only twelve cities!).

It must be noted, in studying the accompanying list, that these are only the names of those families which have private telephone listings, that each listing represents an average family of better than four people, and that only twelve typical cities were included. It is palpably impossible to secure a total and accurate listing which would tell precisely how many descendants of the original Scottish immigrants now live within the continental United States. But it can be assumed that the number runs well into the millions, and that their contribution to the culture as well as the economic advancement of this nation has been inestimable.

Any design form which manages not only to survive through so many centuries but to compile such a background of richness and excitement must inevitably make itself felt in the modern fashion picture. What caused the current interest in Clan Tartans to rise to fever pitch is not the result of any one element, but rather a mosaic formed by numerous colorful incidents.

The Gathering of the Clans in Scotland during the summer of 1949, for one thing . . . first at Bute House, then at Edinburgh, and finally at Gladstone's Land. A second stimulant might have been the unveiling to the general public for the first time of Mr. J. T. Dunbar's most complete collection of Authentic Scottish

Tartans, which brought to the attention of the world's textile and apparel designers most forcibly the lavish beauty and potential force of Tartans. Still another of the tiles of the mosaic might have been the Scottish Music Festival of last summer, which drew many thousands of connoisseurs from all corners of the globe to feast their ears on fine music . . . and their eyes on the magnificence of Scottish Highland Dress as worn by men, women and children.

It is of little import to know so much the why as the what-to-do-with of the trend toward Clan Tartans. The trend is definite, and well nigh irresistible. It received the accolade of the designing genius of Paris, London, New York and Hollywood at the end of last summer. Clan Tartans, today, are a major projection in the plans of most American mills and converters today. Manufacturers of practically everything worn or used by the American man, woman or child are being swept into the center of this Clan Tartan fashion.

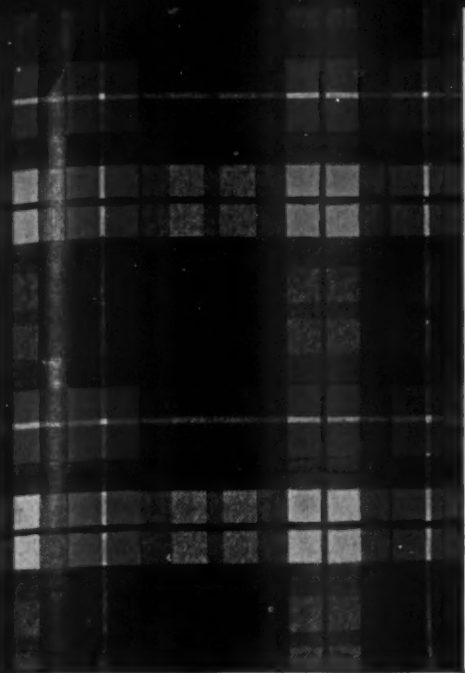
Some are working completely around the authentic Tartans. Others, just as adroitly, are creating their own adaptations. On the one quarter we have observed designers hewing to the very hemline of authentic Scottish Highland Dress for inspiration in their quest for new apparel styles; on the other, we find their confreres using only touches of Clan Tartan fabric.

There exists a broad canvas awaiting the brush of the textile and apparel industry designer. The Editors of *A. F.* are confident that, using the rich lore as well as the rich design inspiration of the Scottish Tartan, a masterpiece will be the product.

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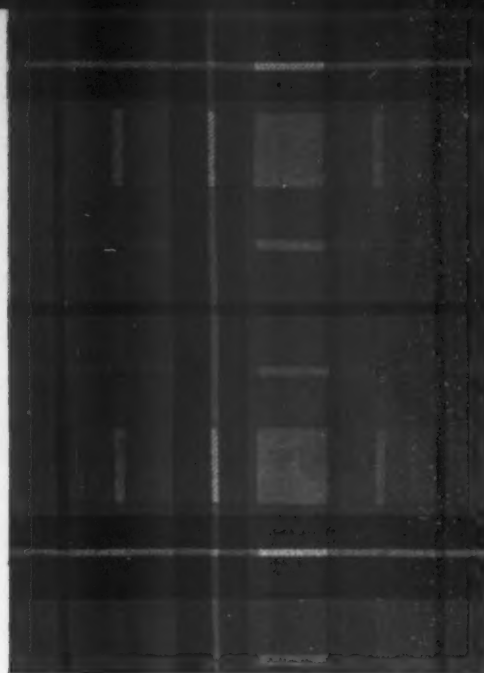
#### BUCHANAN

The name Buchanan in Gaelic means Son of the Canon and the clan traces its origin to a son of a king of Ulster in the 11th Century. This clan bore its share in Scottish military operations.



#### STEWART, ANCIENT

The Stewarts' Royal descent originated in the marriage of one of the hereditary High Stewards to the daughter of Robert the Bruce. Above is one of the family's many tartans.



#### MACNICOL

In Argyll the surname invariably takes the form MacNicol, while Nicolson is the approved designation in the north. The last chief, of Scorrybreac, emigrated to New Zealand.

## FAMOUS Clan Tartans IN AUTHENTIC COLORINGS

#### ELLIOT

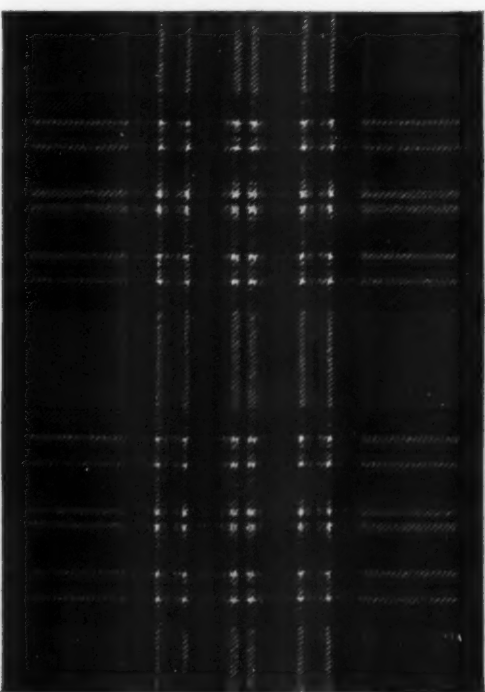
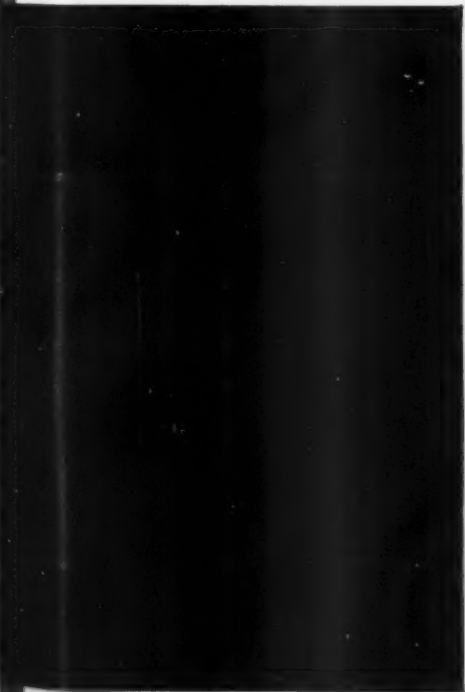
The great Border clan of Elliot is first mentioned in the 16th Century, with the name of the chief at the time spelled Elwold. The Elliots distinguished themselves in imperial affairs.

#### MACFARLANE

Loch Lomond district was the home of several war-like clans, but none more war-like than the MacFarlane. It was known as "wild Macfarlane's plaided clan."

#### FORBES

This clan took its name from the parish of Forbes in Aberdeenshire. Many Forbes branches derived from the original chief, among them Duncan Forbes of Culloden, famous in 1745.



# WELL-KNOWN FAMILY NAMES AND SEPTS

and their

## ASSOCIATED SCOTTISH CLANS

FAMILY NAMES	CLANS	FAMILY NAMES	CLANS	FAMILY NAMES	CLANS	FAMILY NAMES	CLANS	FAMILY NAMES	CLANS
Abbott	MacNab	Clarkson	Cameron	Frazer	Fraser	Kay	Gunn	MacCay	Urquhart
Abernethy	Leslie	—MacIntosh—	MacPherson	Frew	Fraser	—Urquhart	—MacDonald	MacCloy	Royal Stewart
Adam, Adams	Gordon	Cluny	MacPherson	Frissell, Frizzell	Fraser	Kean, Keene	Gunn	MacClure	MacLeod
Adamson	Gordon	Collier	Robertson	Fullerton	Fraser	—MacDonald	—MacDonald	MacColl	MacDonald
Adie	Gordon	Colman	MacLeod	—Royal Stewart	—Royal Stewart	Keith	MacPherson	MacColman	Buchanan
Allan	Cameron of Erracht	Colson	MacDonald	Fyfe	Royal Stewart	Kelly	MacDonald	MacComas	Gunn
Alpin	MacAlpine	Colyear	Robertson	Galbraith	MacDonald	Kendrick	MacNaughton	MacComb	MacIntosh
Anders	Ross	Connachie	Campbell	Gall	Gunn	Kennedy	Cameron	MacConachie	Robertson
Anderson	Ross	Connell	MacDonald	Galloway	Royal Stewart	Kenneth	MacKenzie	MacConchy	MacIntosh
Andrews	Ross	Cook	MacDonald	Ganson	Gunn	Kerr	Royal Stewart	MacConnach	MacKenzie
Angus	MacInnes	Corbet	Ross	Gardner	Gordon	Kilpatrick	Colquhoun	MacCook	MacDonald
Argyll	Campbell	Cottier	Robertson	Garrow	Royal Stewart	King	MacGregor	MacCormack	Buchanan
Arthur	MacArthur	Coulson	MacDonald	Garth	Royal Stewart	Kinnell	Farquharson	MacCormick	MacLaine
Austin	Keith	—MacDougall	—MacDougall	Gaul	Gunn	Kirkpatrick	Colquhoun	MacCowan	Colquhoun
Bain, Bean	MacBeth or MacBean	Coutts	Farquharson	Geddes	Gordon	Knapp	MacMillan	MacCrae	MacRae
Bannatyne	Campbell	Cowan	MacDonald, Colquhoun	Georgeson	Gunn	Lachlan	MacLachlan	MacCrain	MacDonald
Bannerman	Forbes	Crombie	MacDonald	Gibb, Gibson	Buchanan	Larriston	Elliot	MacCrouther	MacGregor
Banton	Cunningham	Cruikshanks	Stewart of Atholl	Gilbert, Gilbertson	Buchanan	Lawers	MacMillan	MacCulloch	Ross
Barclay Graham of Montieth	MacFarlane	Culson	MacDonald	Gilchrist	MacLachlan	Lawrie	Gordon	MacCurrach	MacPherson
Bartholomew	MacMillan	Currie	MacPherson	Gillespie	MacPherson	Leavey	Buchanan	MacCutchen	Gunn
Baxter	MacMillan	Dall	MacPherson	Gillies	MacPherson	Leckie	MacGregor	—MacDonald	—MacDonald
Bayne MacBeth or MacBean	MacLeod	Dallas	MacIntosh	Gilmore	Morrison	Lees	MacPherson	MacDaniell	MacDonald
Beaton	MacLeod	Davidson	MacDonald	Gilroy	Grant, MacGillivray	Leitch	Colquhoun	MacDonachie	Robertson
Beatty MacBeth or MacBean	MacDonald	Dennon	Campbell	Glen	MacIntosh	—Urquhart—	MacGregor	MacDowall	MacDougall
Begg	MacDonald	Dewar	Menzies	Goudie	MacPherson	Leith	Urquhart—Gordon	MacDuffy	MacDuff
Bell	MacMillan	Dickson	MacPherson	Gow	MacPherson	Lennon	Logan	MacEol	MacNaughton
Belton MacBeth or MacBean	MacDonald	Dingwall	Ross, Menzies	Gowan	MacDonald	—or MacLennon	—or MacLennon	MacErracher	Farquharson
Berkeley	MacDonald	Docherty	MacGregor	Gowrie	MacDonald	Lennox	Royal Stewart	MacFall	MacIntosh
Bethune	MacBeth or MacBean	Doles	MacIntosh	Graeme, Grahame	Graham of Montieth	Lenny	Buchanan	MacGhee	Urquhart
Beton	MacDonald	Donaldson	MacDonald	Gray	Stewart of Atholl	Lernox	Napier	MacGibbon	Buchanan
Bisset	MacNaughton	Donlevy	Buchanan	Gregor, Gregory	MacGregor	Lewis	MacLeod	—Graham of Montieth	—Graham of Montieth
Black	MacGregor	Dougall	MacDougall	Greig	MacGregor	Livingston	MacDougall	MacGill	MacLachlan
—Graham of Montieth	—Graham of Montieth	Dove	Buchanan	Greyson	MacGregor	—Royal Stewart	—Royal Stewart	—MacLeod	—MacLeod
Blair	Murray	Dow	Buchanan	Grier, Grierson	MacGregor	Lobban	Logan	MacGorry	MacDonald
—Graham of Montieth	—Graham of Montieth	Dowall	MacDougall	Gruer	MacGregor	—or MacLennon	—or MacLennon	MacGowan	MacDonald
Bontine Graham of Montieth	MacDonald	Dowell	MacDougall	Hadden Graham of Montieth	MacGregor	Lochiel	Cameron	MacGrime	Graham
Bowie	MacDonald	Drysdale	Douglas	Hardie, Hardy Farquharson	MacDuff—MacIntosh	Lockhart	MacGregor	—of Montieth	—of Montieth
Boyd	Royal Stewart	Duff, Duffy	MacDuff	—MacDuff—MacIntosh	—MacDuff—MacIntosh	Lorne	Campbell	MacHay	MacDuff
—MacDonald	—MacDonald	Dunbar	Napier	Harper	Buchanan	Lovat	Fraser	—MacIntosh	—MacIntosh
Brody	Brodie	Duncan	Robertson	Harris	MacLeod	Love	Fraser—MacKinnon	MacHenry	MacDonald
Brown	MacMillan, Royal Stewart	Duncanson	Robertson	Hawthorn	MacDonald	Lucas	MacDougall	MacHowell	MacDonald
Buchanan	Campbell	Dunmore	MacMillan	Hegson	MacDonald	Lunnadon	Urquhart	—MacDougall	—MacDougall
Bunten Graham of Montieth	MacDonald	Dunn	Campbell	Henderson	Gunn	Luss Calhoun or Colquhoun	Farquharson	MacIan Gunn	MacDonald
Burch	MacLachlan	Dunnet	MacDonald	—MacDonald	—MacDonald	Lyon	Farquharson	MacIlvain	MacBeth or MacBean
Burk	MacDonald	Durward	Gordon	Hendry	MacNaughton	MacAdam	MacGregor	MacImme	Fraser
Burnes, Burns	Campbell	Eadie	Gordon	Houston	MacDonald	MacAdie	Ferguson	MacInley	Buchanan
Bute	Royal Stewart	Elder	MacIntosh	Hugh	MacLeod	MacAlpin	MacAlpine	MacIsaac	Campbell
Caddell	Campbell	Elwold, Elwood	Elliot	—MacDonald of Sleat	—MacDonald of Sleat	MacAndrew	Ross	MacIver	Campbell
Calder, Calderwood	Campbell	Esson	MacIntosh	Hunter	Stuart of Bute	—MacIntosh	—MacIntosh	—MacKenzie—	Robertson
Callum	MacLeod	Ewan, Ewen	MacLachlan	Huntley	Gordon	MacAngus	MacInnes	MacIvor	Campbell
Carmichael Stewart of Appin	MacDougall	Ewing	MacLachlan	Hutchinson	MacLeod	MacAulay	MacLeod	—Robertson	—Robertson
—MacDougall	—MacDougall	Fairlie	Cunningham	—MacDonald	—MacDonald	MacAusland	Buchanan	MacKail	Cameron
Carrick	Cunningham	Farquhar	Farquharson	Inch, Inches	Robertson	MacBain	MacBeth or MacBean	MacKee	Urquhart
Carson	MacPherson	Fergus	Ferguson	Ingram Graham of Montieth	—Colquhoun	MacBride	MacDonald	MacKellar	Campbell
Cawdor	Campbell	Fergusson	Ferguson	—Colquhoun	—Colquhoun	MacCaig	MacLeod	MacKelley	Campbell
Chalmers	Cameron	Ferries	Ferguson	Innes	MacInnes	MacCaishe	MacInnes	MacKersey	Ferguson
Chattan	Cameron	Ferson	MacPherson	Isles	MacDonald	—MacDonald	—MacDonald	MacKessock	Campbell
Christie	Farquharson	Fife	MacDuff	Jameson, Jamieson	Gunn	MacCall	MacLeod	MacKie	Urquhart
Clan Forbes	Urquhart	Findlay, Finlay Farquharson	MacGregor	—Royal Stewart	—Royal Stewart	—MacDonald	—MacDonald	MacKinney	MacDonald
Clan MacKay	Urquhart	Fletcher	MacGregor	Jeffrey	MacDonald	MacCallum	Campbell	—of Sleat—	MacKinnon
Clark, Clarke	Cameron	Fordyce	Urquhart, Forbes	Johnston	MacDonald	—MacLeod—	—MacLeod—	MacKnight	MacNaughton
—MacIntosh—	MacPherson	Forester	MacDonald	Johnstone	Gunn	MacCarrie	Royal Stewart	MacLagan	Robertson
		France, Francis	Royal Stewart			MacCarter	Campbell	MacLard	MacDonald
						—MacArthur	—MacArthur	MacLaughlin	MacLachlan
								MacLay	Stewart of Appin
								MacLeare	Cameron



FAMILY NAMES	CLANS	FAMILY NAMES	CLANS	FAMILY NAMES	CLANS
MacLeish	MacGregor	More	Leslie	Seton	Urquhart
	—MacPherson	Morgan	MacKay, Urquhart	Shannon	MacDonald
MacLellan	MacDonald	Morris	Gordon	Shaw	MacIntosh
MacLennan	MacDonald	Muir	Gordon	Simms, Simon	Fraser
MacLintock	MacDougall	Munn	Royal Stewart	Simpson	Fraser
MacManus	Menzies	Munsey	Menzies	Small, Smalley	Murray
MacMartin	Cameron	Murchison	Buchanan	Sorley	Cameron
MacMaster	Buchanan		—MacDonald—MacKenzie		—MacDonald
	—MacInnes	Murdoch	MacDonald	Spaulding	Murray
MacMichael	Royal Stewart		—MacPherson	Spence	MacDuff
MacMurray	Murray	Neal, Neill	MacNeil	Spittal	Buchanan
MacNair	MacNaughton	Neilson	Urquhart	Sporran	MacDonald
MacNeal, MacNeill	MacNeil	Nelson	Gunn	Stabs	Elliot
MacNeish	MacGregor	Newhall	Urquhart	Stalker	MacFarlane
MacNelly	MacNeil	Nichol	MacLeod	Stark	Robertson
MacNight	MacNaughton	Nicholson	MacLeod	Stirling	Murray
	—MacDonald of Sleat	Nish	MacGregor	Stuart	Royal Stewart
MacOwl	MacDougall	Niven	MacNaughton	Swan	MacQueen
MacPhail	Urquhart	Noble	MacIntosh	Swanson	Gunn
	—Cameron—MacPherson	Norman	MacLeod	Symon, Sim	Fraser
	—MacIntosh			Taggart	Ross
MacQuay	Urquhart	O'Drain	MacDonald	Tarrill	MacIntosh
	—MacKay	Olipphant	Sutherland	Tawse	Campbell
MacRath	MacRae	O'May	MacDonald	Taylor	Cameron
MacRobb	Gunn	O'Shaig	MacDonald	Thomas	Campbell
MacRory	MacDonald	Owen	Campbell	Thompson	Campbell
MacRuer	MacDonald			Thomson	Campbell
MacSwan	MacDonald	Parson	MacPherson	Todd	Gordon
MacTavish	Campbell	Paterson	Gunn	Tolmie	MacLeod
MacTerry	Innes	Patrick	Lamont	Torrie	Campbell
MacVail	Cameron	Patullo	MacGregor	Tosh	MacIntosh
	—MacIntosh	Paul	Urquhart—Cameron	Toshach	MacDuff
MacVeagh	MacBeth		—MacIntosh		—MacIntosh
	or MacBean	Peter, Peters	MacGregor	Train	MacDonald
MacVicar	MacNaughton	Petrie	MacGregor	Turner	Lamont
Main	Menzies	Philipson	MacDonell of	Tutor	Urquhart
Malcolmson	MacLeod		Keppoch	Tweedie	Fraser
Malloch	MacGregor	Pitie	Gordon	Tyre	MacIntyre
Mann, Manson	Gunn	Polson	Urquhart		
Mark	MacDonald	Purcell	MacDonald	Ulric	Cameron
Marr	Gordon			Ure	Campbell
Martin	MacDonald	Rae	MacRae	Vass	Ross
	—Cameron	Rankin	MacLean		
Masterson	Buchanan	Ratray	Murray	Wallis	Wallace
May	MacDonald	Reach	Farquharson	Warnebold	Cunningham
McTary	Innes	Reay	Urquhart	Wass	Ross
Means	Menzies	Reid	Robertson	Watson	Buchanan
Meldrum	Urquhart	Rennie	MacDonald	Watt	Buchanan
Melvin	MacBeth	Revie	MacDonald	Waugh	Ross
	or MacBean	Richardson	Buchanan	Weaver	MacFarlane
Mennie	Menzies	Risk	Buchanan	Weems	MacDuff
Mentieth	Graham	Ritchie	MacIntosh	Weir	MacNaughton
	of Montieth	Roberts	Robertson	Wemyss	MacDuff
Meyners	Menzies	Robinson	Gunn		—Wallace
Michie	Urquhart—Forbes	Robison, Robson	Gunn	White, Whyte	MacGregor
Middleton	Innes	Rolfe	Ross	Wilkie	MacDonald
Miller, Mills	Gordon	Ronald	MacDonald	Will, Williamson	Gunn
Milne	Gordon	Rorison	MacDonald		—Urquhart
Minnie	Menzies	Rose	Ross	Wilson	Gunn
Mitchell	Innes	Roy	Robertson	Wright	Wallace
	—Stewart of Appin	Ruskin	Buchanan	Wylie	Gunn
Moir	Gordon	Rusky	Napier		
Mongrath	MacRae			Yuille, Yule	Buchanan
Monies	Menzies	Sanderson	Macdonell of		
Montieth	Royal Stewart		Glengarry		
	—Graham of Montieth	Sandison	Gunn		
Monzie	Menzies	Sandland	Gordon		
Moray	Murray	Scobie	Urquhart		



John MacKay Adan and daughter Scotia, photographed at the American Fabrics offices before Mr. Adan's departure for Scotland for source material on the story of the Clans and their Tartans. One of American Fabrics' editorial consultants, Mr. Adan was the logical choice to gather the material and check on the authenticity of the tartans which are reproduced. Before each of two trips to Scotland, Mr. Adan and staff editors met to decide on the facts and material essential to make this issue as complete and authentic as possible.

#### ACKNOWLEDGMENTS

To Mr. Kenneth H. Dunshee and Mr. Harold V. Smith of the Home Insurance Co.; to the publishing firms of Collins, Glasgow, and W. & A. K. Johnston, Edinburgh; to Mr. Charles F. H. Johnson, Jr. of Botany Mills, Inc.; also to the Scottish firms of Dalgleish, Hunter, MacNab, Anderson, MacKinnon and Pringle . . . our thanks are given for their generous cooperation in the preparation of this Clan Tartan edition.

#### NOTICE TO READERS

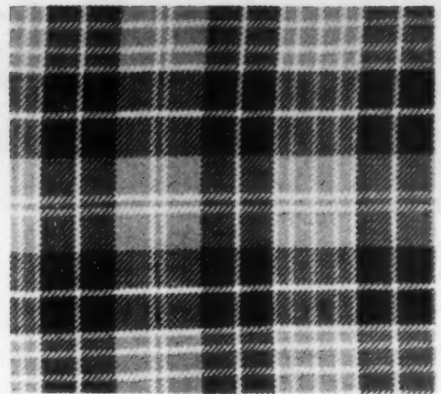
Individual bound copies of the Clan Tartan section are available at \$2.00 per copy. Address Book Department, AMERICAN FABRICS, 350 Fifth Avenue, New York 1, N. Y.

It is interesting to learn that the most prevalent surnames in Scotland are Smith and Brown.

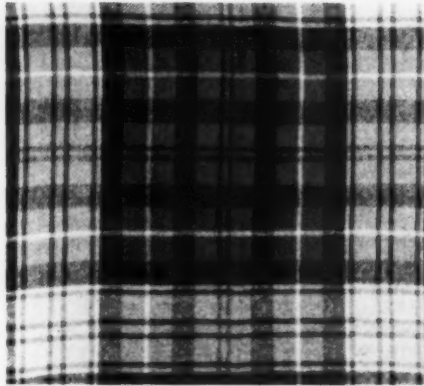




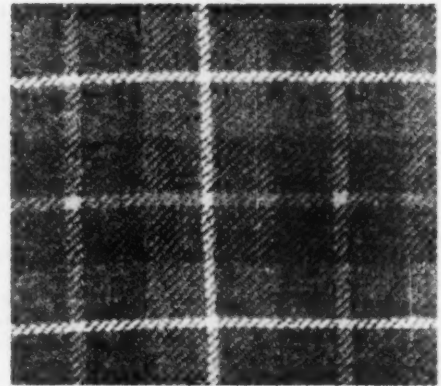
**CAMERON OF LOCHIEL**  
 COLORS: Red ground with blue, green  
 and white bars.



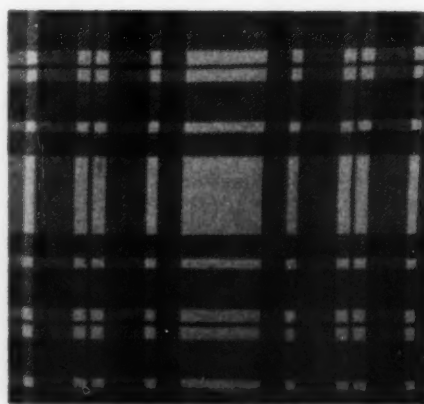
**CLARK**  
 COLORS: Black and blue squares and  
 white cross bars.



**CAMPBELL OF ARGYLL**  
 COLORS: Dark green and blue with  
 white and yellow bars.



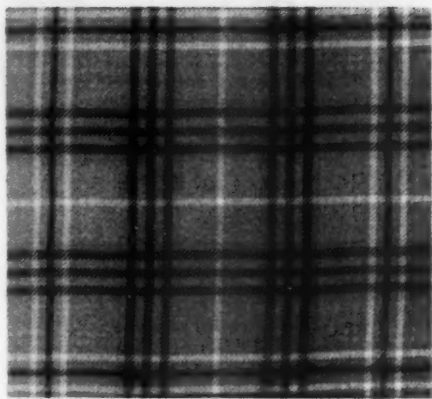
**DUNCAN**  
 COLORS: Blue and green squares; red  
 and green bars.



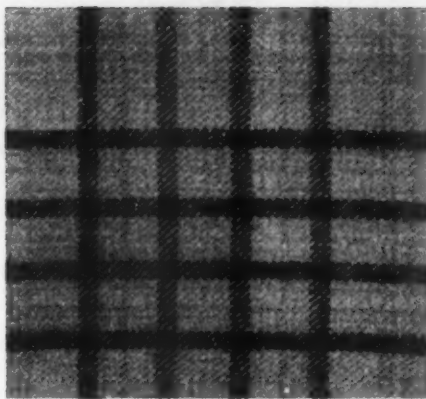
**MACKENZIE**  
 COLORS: Dark blue and green squares;  
 black, red and white bars.



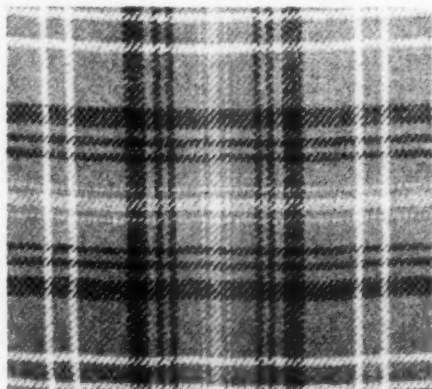
**MACBETH**  
 COLORS: Blue squares; red, green,  
 yellow and white bars.



**KENNEDY**  
 COLORS: Green ground; blue, black, yellow, orange and cerise bars.



**MATHIESON**  
 COLORS: Blue ground with green and black crossbars.



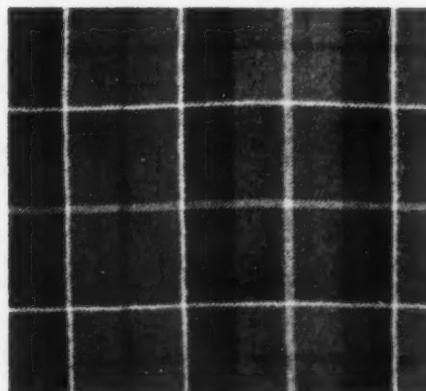
**ANCIENT SUTHERLAND**  
 COLORS: Green and blue squares; red, black and white bars.



**COCKBURN**  
 COLORS: Blue and green squares; red, yellow and white bars.



**KEITH**  
 COLORS: Green and blue squares with broad black bars.



**LESLIE**  
 COLORS: Navy and green with black bars; red and white stripes.







## A Glossary of Tartan Terms

*Embellished with Interesting Sidelights on the History and Background of Ancient Scottish Clan Customs*

**B**ECAUSE there are so many interesting and historic associations with Scottish Clan Tartans, the editors have prepared a glossary of selected names and terms relating to them which may be informative.

**BALMORAL:** A heavy, strong woolen fabric made in red, blue and black striped block-effects. Also one of the types of bonnets worn with the Highland costume.

**BANNOCKBURN:** Name is derived from village of that name, about 25 miles from Glasgow. Cloth is made with alternating single and two-ply yarn, the latter of contrasting colors. Used for suitings and topcoatings, and always in demand. One of the best tweeds on the market and a typical British fabric. The famous battle of Bannockburn was fought in 1314.

**BEN NEVIS:** The highest mountain peak in the Highland division of Scotland which has many peaks of the Grampian range.

**BLACK WATCH:** In 1725 six companies of Highlanders were raised to preserve the peace in the Highlands. The colors chosen for them were black, blue and green, the familiar ground of the Campbell (Chief). The sombre hues, as compared with the scarlet of the English troops, gave the name for the Black Watch to these companies which were eventually absorbed into the British Army, with both the name and the tartan retained.

**BONNET:** The cap or headdress worn with the Highland costume. This may be the Balmoral or the Glengarry style. It is generally blue in color and may bear the crest of the wearer or the crest of the chief of the clan. The evergreen plant badge of the clan should also be worn on the bonnet.

**CALEDONIA:** The Roman name for ancient Scotland, lying to the north of the Forth and the Clyde. The country in the south was occupied by Britons and Romans. In the 5th Century the Scots came over from Ireland and 300 years later the Saxons and Scandinavians gained a foothold. The name Scotland was assumed in the 10th Century.

A Caledonian tartan can be worn by anyone who has no other clan affiliation.

**CATH-DATH:** The battle colors of a clan.

**CELTIC:** Pertaining to the Celts, one of the earliest Aryan inhabitants of the west and south of Europe. Of the Celts, there are two great branches . . . the Gadhelic, comprising the Highlanders of Scotland and

the Irish, and the Cymric, comprising the Welsh and Bretons.

**CHEVIOT SHEEP:** Classed as a mountain sheep, as distinguished from the lustrous or long-wooled sheep. It shares the Highlands of Scotland with another breed . . . the Scotch Black-faced. As contrasted with the Black-faced fleece which is coarse, long and open, the Cheviot fleece is relatively much shorter and finer and is crimp, clean and dense. The Cheviot is known as a "contented sheep."

**CLAN:** (Gaelic is Clann) A tribe or number of families among the Highlanders of Scotland bearing the same surname, descended from a common ancestor, and united under a chieftain.

**CROTAL:** A general name for several kinds of lichen that grow on the rocks, used for producing color dyes for the homespuns of northwestern Scotland. Other native dyeing agents, from which a fair range of blues, purples, red, browns, greens and yellows are obtained are alder bark, heather, ragwort, wild cress, blueberry and dandelion.

**CULLODEN:** The battlefield near Inverness, where the Duke of Cumberland defeated Prince Charles Edward Stuart, Pretender, in 1746. It was after this tragic defeat that the wearing of the Highland dress was proscribed for thirty-five years following which, in consequence, did more than anything else to cast a glamor over tartans and preserve them for later generations.

**DIRK:** A kind of dagger formerly much used in the Highlands of Scotland and still worn as essential to complete the costume.

**DRUID:** A priest of religion among the ancient Celtic nations in Britain, Gaul and Germany. Weaving in Scotland dates from druidical times.

**FIRTH, or FRITH:** A narrow arm of the sea, or the opening of a river into the sea, as

the Firth of Clyde, or the Firth of Forth.

**FOSTERAGE:** This custom consisted in the mutual exchange of infant members of families to be reared among other families, the advantage being to enable one-half of the clan world to know how the other half lived. The custom resulted in intensified bonds of clanship among the families.

**GALASHIELS:** A town on one of the main lines from Scotland to London. The Galashiels blues formed the staple wear of the sea-going men, and it is there that the Scottish Woolen Technical College was built in 1909.

**GLENGARRY:** Woolen cap creased through the crown from front to back, with edges bound with ribbon ending at back in short streamers. Originally part of uniform of certain regiments of Scotch Highlanders. Often it had a feather tuft. It is adjusted to headsize by lacing at back and is worn high in front, sloping backward.

**HERALDRY:** The art or practice of recording genealogies and blazoning arms or ensigns armorial; also for processions and other public ceremonies. The system of modification of a design by a change of color or the introduction of an overcheck gave rise to the expression *Tartan Heraldry*.

**HIGHLANDERS:** In ancient times a warlike race living in the northwestern Highlands, a mountainous and inaccessible country. The costume of the Highlanders was developed to a degree of splendor shown by few national costumes and is rich in accessories . . . the sporran, the dirk, the bonnet and the shoulder brooch, to name a few.

The Scotch Highlands lie north of a line running from the coast of Kincardineshire to the Firth of Clyde.

**HODDEN GREY:** A mixture of the natural black or grey wool with a larger bulk of white.

**HUNTING AND DRESS TARTANS:** The two chief types of tartans. Where a tartan was in its ordinary form too brilliant for safety in the field or use on the hill, a quieter type of color was used . . . sometimes quite a different design, like the Hunting Stewart which in no way resembles the Royal Stewart. In the Dress tartans, scarlet or white would take the place of some darker color if the regular tartan seemed too somber for ceremonial occasions. No definite rule has ever been formulated for the changes, and all tartans do not show both varieties.

**JACOBITE:** An authentic tartan worn as an emblem of adherence to the Stuart Cause.







**KILT:** The short, plaited skirt used in the dress of Scotch Highlanders; its origin is unknown but is supposed to have been first adopted somewhere between the 11th and 17th centuries. It takes 7 yards of cloth 27 inches wide to make a kilt. The cloth is woven 54 or 56 inches and is split up the middle, the outer selvaige always forming the lower edge of the kilt.



Rear view of belted plaid  
(see Tartan)

**KILTED REGIMENTS:** There are now five kilted Highland regiments in the British Army . . . the Black Watch, the Argyll and Sutherlands, the Gordons, the Seaforths, and the Camerons. In choosing the tartans for these regiments, the War Office followed the heraldic idea in using distinguishing overchecks on the same ground.

The Lowland regiments, although not kilted, have each their distinctive tartans, worn as trousers by the men and as trews and riding breeches by the officers. The pipers in all regiments wear kilts.

**KIRK:** The national church of Scotland as distinguished from the Church of England or from the Scottish Episcopal Church.

**LINSEY WOOLSEY:** A linen warp crossed with wool.

**LOWLANDS:** The country between the southern boundary of the Highlands and the northern boundary of the Uplands. The Lowlands, between the Firths of Clyde and Forth, are fertile stretches and are the best agricultural section of Scotland.

**PIRN:** Scotch term for a small spindle. Also a wooden bobbin which sets into the shuttle. It has a chase, nose or tapering tip, like a cop, which enables the yarn to come off or unwind easily.

**ROYAL SCOTS:** The first regiment of the line, as becomes its royal title, wears the Hunt-

ing Stewart . . . black, blue and green ground with intersecting over-checks of yellow and red. His present Majesty conferred on the pipers of this regiment the honor of wearing his personal tartan, the Royal Stewart . . . a privilege shared with the pipers of three other regiments, the Black Watch, the King's Own Scottish Borderers, and the Scots Guards.

**SEPT:** A division of a tribe ruled by a hereditary chief especially in ancient and medieval Scotland and Ireland. It also implies any unit, group or clan descended from a common ancestor.

**SHAKO:** A high, stiff headdress made with a peak and decorated with an upright plume, the headgear for Highland Infantry in full dress. The famous 42nd or Black Watch Division is the only Scottish Regiment entitled to wear the red heckle in the bonnet. Fox-tails are used to decorate some shakoes.

**SPORRAN:** Part of the Highland dress of Scotland made of goatskin . . . black, gray or white . . . and made with or without tassels. The mounting of the sporran should show the crest of the clan and its motto, and the ornamentations on it should be Celtic in design and correspond with those on the belt, brooch and buckles worn. This pouch is tied around the waist and suspended in front.

**TAM-O'-SHANTER:** Cap of Scottish origin, with broad, round, flat top and tightly fitted headband. Usually has a knot or tassel in the center.

**TANISTRY:** The system of succession by which the successor of the Clan Chief was elected by the people from among the Chief's male relatives during his lifetime. The elected successor was called the *Tanist* during the lifetime of the Chief and his special duty was to hold the clan lands in trust for the clan and their posterity.

**TARTAN:** A conventionalized, multi-colored fabric, the outstanding material of which is kiltie cloth. Plaids are used for blankets, robes, many types of dressgoods, neckwear, ribbon, silks, etc. This cloth was given to the world by the well known Scotch Clans of Campbell, Cameron, MacPhee, Stuart, Douglas, MacDonald, MacPherson, MacTavish, etc. In woollens and worsteds, in subdued effects, it has use in suiting cloth.

The word, formerly spelled "tartanem" was borrowed from the English who took it from the Spanish term "tiritana." The Spaniards gave this name to colored cloths as far back as the thirteenth century. The Scotch have capitalized on tartans more than any other nation and the general

belief is that these were Scotch in origin. The Gaelic term is *breacan*.

It takes about seventeen yards of material to make a complete tartan outfit for an adult. Two up and two down twill weaves are used in construction.

Incidentally, in the true sense of the word, a tartan is a pattern or design, while a plaid is a blanket-like mantle folded in several ways and joined at the left shoulder by a brooch. Tartan comes from the Gaelic, which means a fabric made with cross bars of color. Unfortunately, the words are often used interchangeably in meaning.



Highlander wearing trews

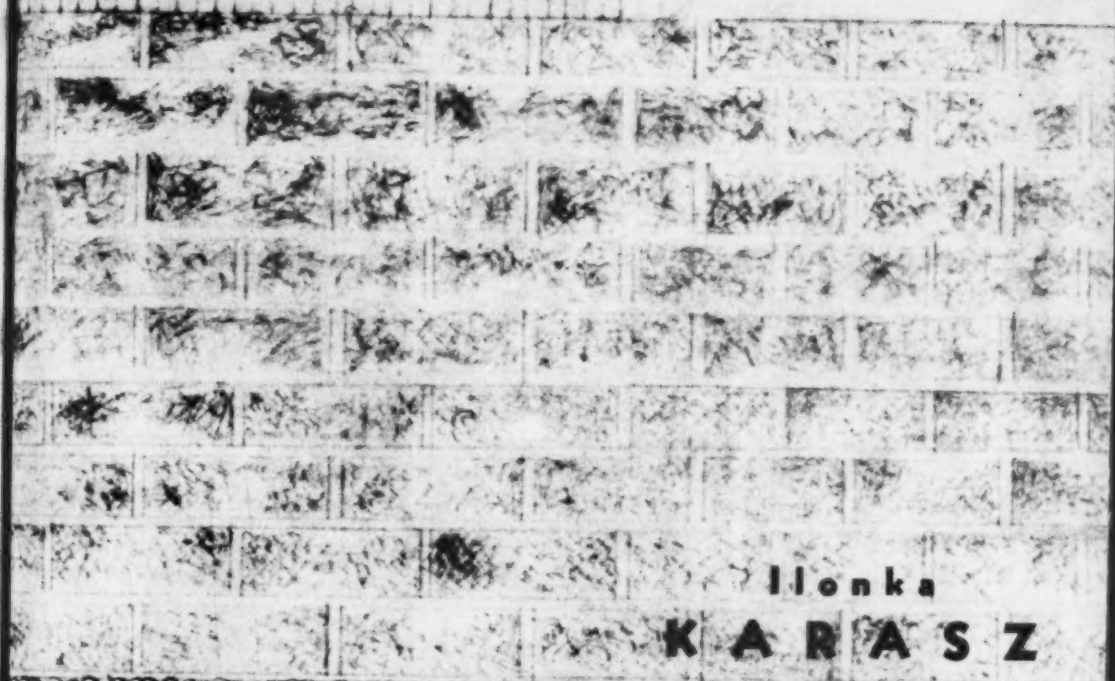
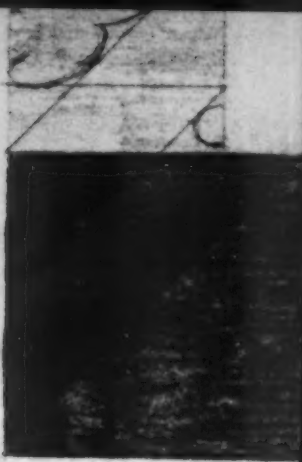
**TREWS:** The difference between trews and trousers is that in the old Highland trews, in order to preserve the complete design of the tartan as far as possible, there is a seam only on the inner side of the leg, where in trousers, originally designed for plain colors or small patterns, there are seams on both the outside and the inside of the leg.

**TWEEL:** (same as Twill) This is the fabric which took on the name of *Tweed*, after Scotland's largest river. This came about by a happy error on the part of a London merchant who mis-read the word in an invoice from Scotland. The fabric became known as Tweed from then on.

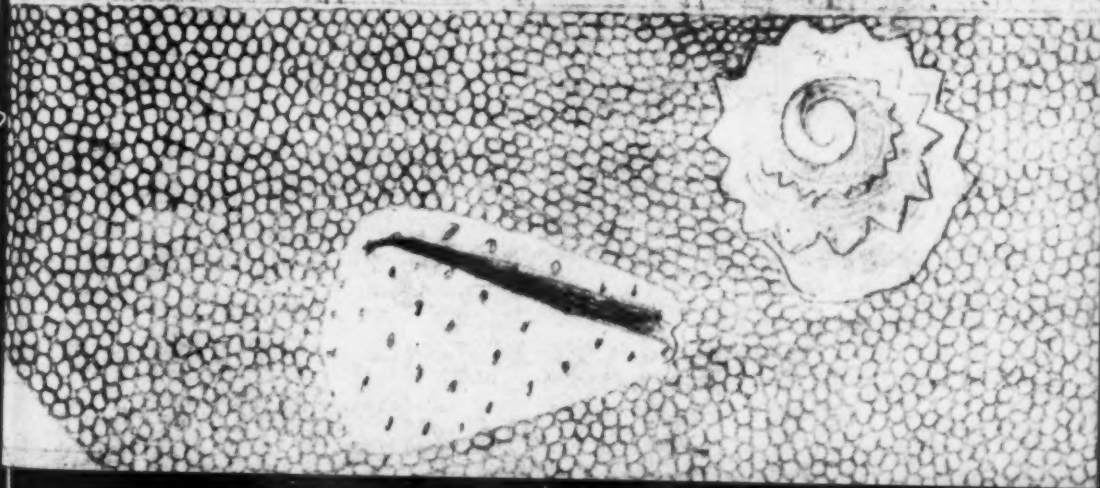
**UPLANDS:** The Uplands, or south division of Scotland, are hilly but have much fertile land in the valleys.



H



Ilonka  
**KARASZ**







## Ilonka KARASZ

Ilonka Karasz looks as if she belonged to another era and another milieu than our highly mechanized culture which worships at the shrine of Science and labor-saving devices. One can picture her in the thickly-wooded forests of Hungary, or on the eerie-misted dunes of Scotland. Actually she was born in Hungary, and was trained there in the Royal Academy of Arts and Crafts. This may partially explain, when we consider the Tartar influence on Hungarian culture, her preoccupation with Eastern thought . . . a very real influence on her work, which is Oriental in feeling.

Ilonka Karasz feels strongly that design should be two-dimensional rather than three. It must stay on the surface and neither create depth nor come forward in space. Design aims to enrich a surface in simple or complicated rhythms. She thinks the painter's world is a three dimensional one and that the painter invariably brings this concept to decoration . . . seldom with a happy result. Picasso, Klee and a few others are exceptions insofar as they are primarily designers.

When it comes to wall paper and decorative fabrics, good design should be quiet; it should not abruptly draw one's attention to it. It should not make the same demands on one's energy and attention that a painting does.

This novel point of view is very valuable in considering the function of various rooms and what the design of a wall paper or fabric does in fulfilling that function.

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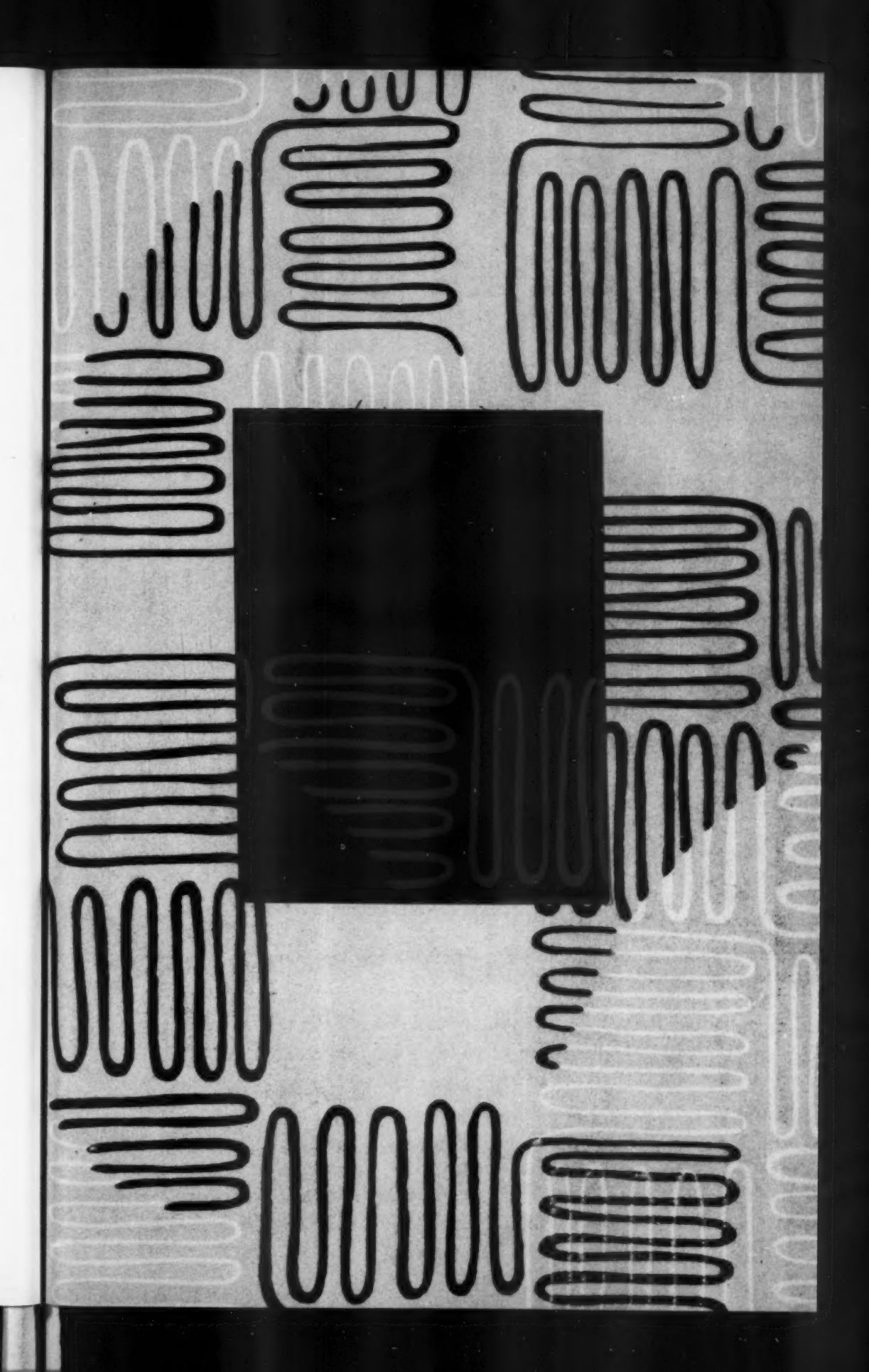
*Olanka Karasz - 1950*



*An impression of air and movement characterizes  
her Staircase Design*

*opposite; wall paper swatch courtesy  
of Katzenbach and Warren*



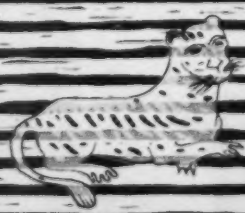
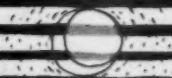




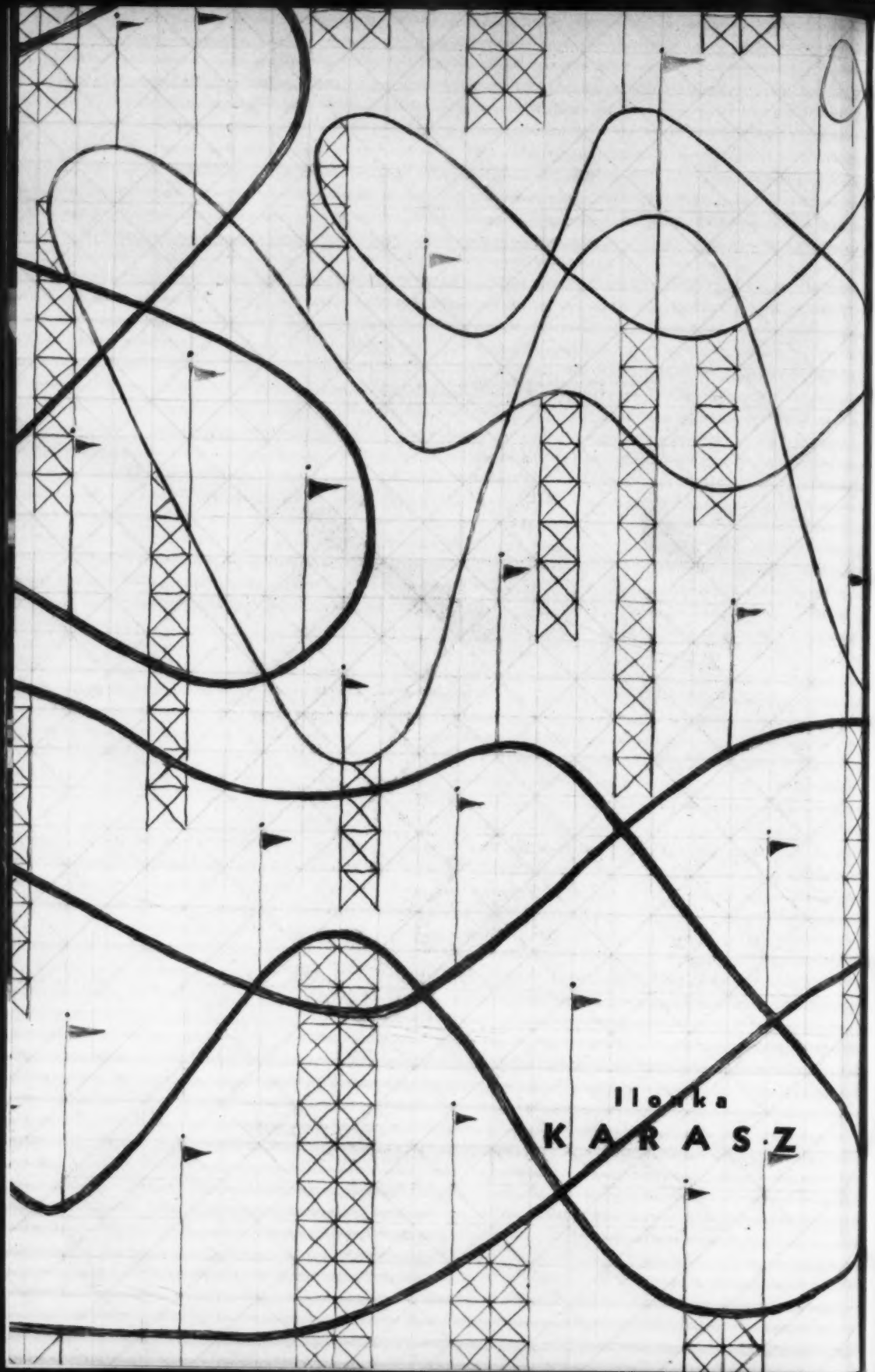
*"Flying Insects" are transformed into a graceful two-dimensional design*

*NEW YORKER covers by Karasz are usually two-dimensional landscapes of familiar American scenes*

*opposite: Tiger, Moon and Flower design*









Swatch of Karakul wool cloth

KARAKUL RAM AND KARAKUL LAMB, BRED BY L. L. MACHIA, WATER VALLEY, TEXAS. TYPICAL RAM'S HEAD WITH LONG, ARCHED, LUSTROUS NOSE. HIGHLY LUSTROUS NOSE AND EARS ARE INDICATIVE OF SILKY TEXTURE OF FUR.

## ROYALTY'S CLOTH BECOMES AN AMERICAN FASHION

*Once restricted to the use of ancient Persia's rulers,  
American ingenuity now makes cloth woven  
of Karakul fiber available to all*

In ancient times the possessions of an Eastern potentate listed his emeralds, his sapphires, his beaten gold . . . and his precious Karakul skins and cloths. For many centuries Christians were forbidden access to Asiatic Russia, and so their only means of obtaining the highly valued Karakul pelts was through Mohammedan traders. It did not take long for the women of the West to learn the virtues of this silky, gleaming fiber when woven into cloth, and it soon became as prized there as in the East.

From Eastern Asia to the doors of the West, these Mohammedan traders carried the pelts and the fabrics along the established trade routes. So valued were they as a medium of exchange that, it is recorded, wars were fought over ownership of lands and pastures suited for the breeding of Karakul flocks.

In this country, some 1,200 breeders of Karakul sheep have grouped their marketing in the American Karakul Breeders Society. In addition to developing better methods of breeding and raising this prized animal (of which there exist about 45,000 head currently), the Society also studies ways for the

more efficient marketing of the pelts and the production of Karakul by-products. Recently it evolved a new weaving process which blends the sheared wool of the Karakul sheep with plain white lambs' wool.

The resultant fabric has numerous fine points uncommon to other weaves. It retains the insulatory qualities which make Karakul fabrics as well suited to the heat of the desert sun as to the freezing temperature of desert nights. It has surprising durability; it is impervious to perspiration; it sheds grease and body acids. Karakul cloth takes color brilliantly; it can be woven in weights varying from 10-ounce flannel to 32-ounce blanket cloth . . . and it will unquestionably find its way into the lines of leading makers of clothing, sportswear and household needs.

The Society, a non-profit organization founded in December, 1948, has done an admirable piece of work in developing for the masses what was once restricted to the kings . . . a typical American tale so typical of the American textile industry.

ADULT KARAKUL SHEEP SHOWING A YEAR'S GROWTH OF WOOL. THE WOOL OF THE OLDER ANIMALS TURNS GRAY WITH AGE. THE SHEEP PICTURED HERE ARE OF THE FLOCK OWNED BY MILLARD J. WELCOME OF MINNESOTA.





## THE KNIFE THAT CUTS TWO WAYS

*Is the Expensive Humanitarian Program Sponsored by  
This Nation to Prove the Textile Industry's Undoing?*

SETTING ASIDE THE UNDERSTANDABLE SOUNDNESS of the European aid program which is as specific and concrete a defense against Communistic domination in Western Europe as would be ten more divisions of armed troops . . . it is already apparent that the fine intentions of the Government's appointed administrators promise to wreck the very industrial backbone of our own country.

The American woolen industry, for one, is being subjected to what cannot be considered competition; for the word competition, per se, implies an equalness of advantages. This is not so; the weavers of woolen and worsted fabrics, particularly in the British Empire, have on their side the tremendous advantages of (a) the use of loaned American dollars, (b) a far lower wage scale than prevails in this country, and (c) a considerably lower standard of living for British workers.

In order to maintain a sound situation in the British sterling area, American mills have gone into sterling areas to purchase raw wool. In 1949, as Mr. Julius G. Forstmann pointed out in a letter to Senator Smith of New Jersey, the American wool textile industry purchased approximately \$161,113,000 worth of raw wool mainly in sterling areas against a corresponding exchange of American dollars.

Using these same American Dollars, the processors of wool fabrics overseas are now readying a strong drive for sales in this country . . . at prices our own mills could not possibly meet without sacrificing both profit and the American worker's right to receive a fair return for his labor. As Mr. Forstmann so rightly wrote, *American mills believe in competition, provided the cards are not stacked against us.* The American worker's efficiency is 1.3 against that of a comparable British mill

employee; and yet, he points out, no amount of American management ingenuity can compete against the vast differential in labor costs overseas with the British worker receiving one-third of what we pay a worker here, the Italian worker receiving about one-fifth, and the Japanese worker about one-twentieth.

Conceding that current imports of fabrics are but a pittance against our internal production, Mr. Forstmann stated that a reasonable continuation of imports is a healthy stimulus to our own thinking and working. But should the projected tariff revisions be approved, there would unquestionably result such a vast flow of imported fabrics at low prices that the American woolen industry would soon be hard pressed to stay on its feet.

As a sidelight, and to indicate that the use of American dollars by foreign countries is injuring the very nation which is staggering under a high tax burden to help them, take the case of still another industry . . . the fish packers of America. What has been happening is this: America gives dollars to Britain; Britain uses the dollars to buy canned salmon from Russia, but must take canned crabmeat as part of the purchase. Russia is producing the canned crabmeat in slave labor camps to begin with, and so the price is low. But since Britain cannot use the crabmeat, it is dumped in this country at prices as much as \$2 a case below American competition. A similarly alarming situation prevails in walnuts, and in numerous other fields of American business.

It is not suggested in any manner that there be a cessation of American aid. But it seems only good sense, as well as good international brotherhood, to take steps that the knife we provide to cut the bonds for Western Europe be not turned against us. — THE EDITORS

## THE NEXT NICHE TO BE FILLED

EXECUTIVES IN THE TEXTILE INDUSTRY have taken long and searching looks at the holes to be filled in their organizational plans ever since the end of the post-war selling boom. They have recognized the need for bringing to the industry more young people of vision and intelligence and drive, to assure a future flow of new ideas. They have made heavy investments in both equipment and manpower for technological research and development, to probe new ways to produce a better product.

All of this is excellent. Yet one niche remains to be filled . . . the niche where good selling belongs. It is perhaps truer in the textile industry than in many others we have studied, that there exists a notable weakness in the salesmanship prevalent today. Possibly it is because, being but human, textile salesmen are held back by the inertia of seven effortless years in which no real selling was required. Or it may be that, as the older salesmen retired from activity after the seven lush years, the younger generation was never trained either to the need for selling or the science of creating a sale.

The textile industry is far from alone in this situation; all other industries face the same problem, but in many of them something specific and constructive is being done to bring salesmanship to a par with post-war productivity. It is necessary that the same be done within our field. It is especially vital, since the technological advances so far outstrip those in other fields; and

by the same token, it should be an easier task.

The first step, obviously, is that of attracting young men of ability to the selling ranks of the textile business. The next step is that of so organizing a sales training program that at the finish each student is equipped to represent his company effectively.

Paramount in this training, we suggest, should be instruction in the processing of the fabric in the customer's hands. So many manufacturers, and particularly those away from New York, have told us of their trouble in getting satisfactory information or suggestions from salesmen on the spot that they have had to resort to the time- and money-wasting effort of getting the information from the main office.

There is no need for this, if the salesman is properly trained to render a service as well as to close an order. And only by being equipped to render service can the salesman pay his way for the company.

Better salesmen can lead to better selling of better fabrics . . . in a manner profitable to all parties. It requires no salesmanship to sell goods cheaper than the next; nor does the textile industry look forward to a situation of such a generally destructive nature. But until and unless we have better salesmanship . . . the kind which can lift the swatch above the level of count-and-construction and into the realm of desirability-at-a-profit . . . we will be badly stymied. — THE EDITORS



## OPPORTUNITY FOR THE WOOLEN INDUSTRY:

Capt. J. A. Murdocke suggests coordinated effort to make the Duffle Coat . . . already a success abroad . . .  
an American Sportswear Fashion



coat was nothing more than a  
selected few men's shops  
suddenly the fashion,  
of worsted

ago, skimming the surface but leaving  
market for weavers of other cloth  
mills produce fabrics

—Page 65, American Fabrics, Number 12.

## FROM CREATIVE INSPIRATION TO FINAL APPLICATION

*Ideas are only as good as the application to which they are put. Here is how an AMERICAN FABRICS suggestion was put to practical use by a leading American mill.*

If you will refer back to Page 65 of Volume No. 12 of AMERICAN FABRICS, you will find therein a full page story in which we showed sketches for a new type of stormy weather coat. It was the Duffle Coat, spotted by fashion authority Capt. J. A. Murdocke in his travels through the smart centers of the Continent as one of the new opportunities for both the textile and men's clothing manufacturing industries here.

Together with the sketches, we proffered the recommendation that some American mill might work speedily on the idea of the Duffle Coat, as a way to create a market for its fabric. We suggested, too, that some manufacturer work on the idea. Strangely enough, before any manufacturer could develop enough initiative to work on the idea, a *retailer* saw the possibilities and, in conjunction with the excellent Baxter Woolen Mills in New England, he brought forth an identical version of the coat, which he is currently selling under the name of The Duffer.

Jonas Arnold, owner of the Chipps shops in New England, has had The Duffer on sale in his own establishments for several weeks, and reports a high degree of activity. In addition, he advertised the coat at the wholesale price of \$15 in the MEN'S REPORTER, and is now busily engaged in the manufacturing of many thousands of Duffers, with the well-known men's firm of F. A. MacCluer handling sales on a nation-wide basis.

Swift recognition of a new fashion selling opportunity, plus the willingness to depart from the worn roads of custom, have added up, in this instance, to the sale of thousands of yards of fabrics by a single mill; and it is to be expected that it will stimulate corollary styles by a number of manufacturers, which will in turn develop still other outlets for yardage.

Such opportunities exist on all sides. Qualified experts can . . . and do . . . present them with more or less regularity. Keep your eyes and your thinking open to them. It is only when someone of vision puts ideas to work that the textile industry can profit.



Golly,  
I didn't  
know what  
I started  
with the  
Duffer  
Coat!

Either a lot of other good retailers have been over to Europe this year and know that the Duffer Coat is the hottest fashion among young men . . . or else you fellows are just as starved as I am for good new fashions we can sell at a profit.

Anyway, the day after I came out with the story in the Reporter and asked how many of you would take a flyer with me for a sample coat . . . and every day since then . . . I've been so busy replying that I truthfully haven't put in a solid hour's work running my three Chipps stores.

Here's a careful drawing I had made of the finished coat, just the way I'm selling it in my own stores at \$17.50 retail. I'm making it strictly of 100% broad-wool woven worsted by the famous Baxter Woolen Mills up in New England. If you want to start some excitement among the young men in your town (and even more among the young women) you just send me a check for \$15 with an order for one sample coat for your window. If you want more, of course I'll bill the order. Use the coupon above.

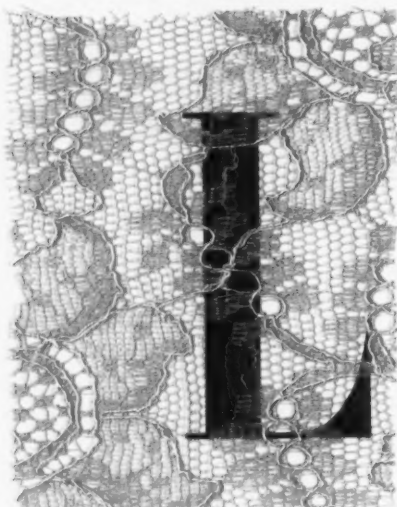
Jonas Arnold

Get your sample Duffer coat . . . quick!

The Duffer Co., 30 State St., Boston, Mass.  
 Order, please, send along a sample Duffer for \$15.  
 Size: Head ( ) Neck ( ) Sleeve ( ) Length ( )  
 Color: Grey ( ) Blue ( ) Camel ( )  
 Check Enclosed ( ) (please, no cash orders!)

NAME \_\_\_\_\_  
 STORE \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_

## LACE HAS A GLAMOROUS PAST AND PRESENT



All-over Chantilly type of nylon and rayon by American Textile Co.

Lace-making and lace-wearing have a long and romantic history in the Modern Story of Lace . . . from its painstaking beginnings in 15th Century Venice to the present day accomplishment of the lace machines. In contemplating the mass use of lace today, in all the fields of apparel and decoration, it may be worthwhile to trace the significant developmental factors which make the present-day

manufacture of lace a major achievement of the textile industry.

### INTERESTING FACTS ABOUT LACE-MAKING PAST AND PRESENT:

There were two fundamental systems of making lace by hand . . . needlepoint, and the bobbin or pillow method. When needlepoint was developed in Venice by the use of the needle alone without the use of a fabric base, it was called *Punto in Aria* (stitches in the air). The

Flemish at the same time invented the bobbin method, worked over a cushion with pins and bobbins. The exquisite handiwork of both these basic types has been successfully duplicated by the modern machine.

During the Renaissance, the quickly spreading hand-made lace industry was so valuable and profitable that the Venetians were not allowed to wear lace . . . it was sent abroad, to bring gold for the coffers of the Doges.

The famous finance minister, Colbert, under Louis XIV, went to all lengths to transplant the Venetian lace industry to France. He went so far as to bribe Italian workers to emigrate to Alencon and teach the art of lace-making to workers in France. Such were the beginnings of the famous Alencon laces and the rise of the French lace industry to its position of eminence thereafter.

The lace ruffs of Elizabethan fame started a fashion which worked the early lace industry at fever pitch. Elizabeth's own ruffs grew to three-quarters of a yard deep with edges comprising twenty-five yards of lace.

Lace was so coveted that even though the Puritans preached against its use for adornment, Cromwell himself indulged in a "spot" of lace trimming.

### LACES AND LACE TERMS IN GENERAL USAGE

**ALENCON.** Needle-point lace in which the ground is fine net, the pattern outlined by a cordonnet.

**ALLOVERS.** Relating to the design which covers a net, distinguished from motifs of borders.

**ALOE.** A form of bobbin lace made of the fibers of the aloe plant.

**ALTAR LACES.** Used for altar decoration; of Medieval character, darned, drawn, or cut-work.

**ANGLETERRE, POINT.** Originally a Brussels lace smuggled into England and so-called to avoid duty; subsequently made in England.

**APPLIQUE.** A lace in which the design detail is made separate from the background. Point Appliqué is an application of needle-point details on net.

**ARGENTAN.** The Argentan net is firm and large; the pattern is flat, not employing a cordonnet.

**ARTIFICIAL LACE.** Term applied to a lace that is not woven or embroidered, but produced by chemical methods.

**BABY.** A term for narrow and light laces.

**BABY IRISH.** Irish crochet of delicate character.

**BARS.** Connecting threads ornamenting open spaces in lace, sometimes called *brides*.

**BATTENBERG.** Name applied to Renaissance lace when made of Battenberg braid or tape.

**BEAD EDGE.** A series of looped threads edging a lace.

**BINCHE.** Bobbin lace resembling Valenciennes. Originating in Binche, near Flanders.

**BLONDE.** Bobbin lace originally cream or white silk. Later applied to silk type even when black.

**BOBBIN LACE.** Originally made on a cushion by means of bobbins, the design laid out by means of pins around which the thread was interlaced.

**BOBBINET.** Net made by the bobbin as distinguished from the needle.

**BOHEMIAN.** Term applied to bobbin lace made in Bohemia with tape-like character.

**BRUGES.** City of Belgium where one of the best examples of bobbin lace was made.

**BRUSSELS LACE.** A net lace with cordonnet edging the pattern in needle-point; designs made separately and appliquéd on the net.

**BURANO.** Town in Italy famous for Venetian point laces.

**BURNT-OUT LACE.** Applies to lace made by Schiffli and other embroidery methods, the embroidery being of one material, the background of another.

**CARRICKMACROSS.** Irish lace, either appliqué or guipure. The appliqué is worked upon net; the guipure is an embroidery made with fine lawn in which the design is traced around the outlines, and the centers cut away and filled with open stitches.

**CHANTILLY.** Made originally in Chantilly, France, this lace is characterized by fine ground and elegant floral patterns.

**CLUNY.** A coarse, open, white bobbin lace. The name is derived from the Cluny Museum.

**CORDELLA.** A fine net lace with raised cord outline.

**CORDONNET.** The cord outline applied to a pattern.

**CROCHET.** Lace introduced in Ireland imitating Venetian point. The distinguishing mark of Irish crochet is the fine stitch followed by every thread.



*The most delicate and varied-patterned fabric in the world . . . mark of royalty in centuries past . . . is today a textile product for the masses.*

By the seventeenth century, the ruff had passed its fashion zenith, but lace continued in increasing demand and production. The industry spread throughout Europe, with each community seeking to establish its own identity and leadership with pattern innovations. Today machine-made laces characteristic of the distinctive types are designated by the names of the original lace centers . . . Venetian, Burano, Alençon, Chantilly, Cluny, Valenciennes, Bruges, etc.

The first attempts at making lace by machine were started in England on a stocking frame, or knitting machine. The resultant product was material merely lacy in appearance.

The first really successful net machine was patented in England by Heathcoat in 1809, and four years later came the Leavers machine which embodied the principles in use today. In these years England so guarded its newly invented lace machinery that laws were passed prohibiting its export. However, separate parts of a machine were smuggled into France, there to be assembled for the start of a thriving French machine lace industry.

The invention of Jacquard was applied to the lace ma-

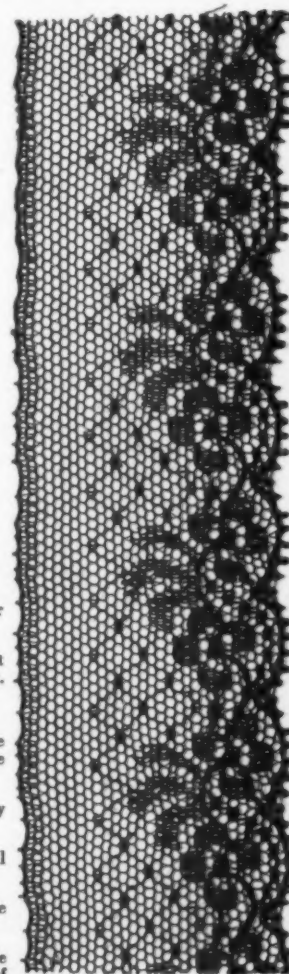
chine only a century ago, years after it had revolutionized other fields of the textile industry. It made possible the endless variety of patterns for lace that we have today.

Because so many of our American soldiers had died from malaria during the Spanish American War for want of suitable mosquito netting, the Government decided to lift the duty on European lace machines and provide for the promotion and expansion of net and lace manufacture here. Thus, our industry here is less than fifty years old.

Practically all of the American *twist-hands*, as lace-makers are called, are either men who learned their trade in England or France, or the sons of such men, carefully taught and trained in all the processes. America, which produces a large percentage of the lace and lace fabrics used today, does not produce the lace machines; they are all imported in parts from England and assembled here by experts.

Cotton, silk, wool, rayon, linen and nylon fibers are all used in making laces today. Spun silk, ramie, mohair and metal thread are utilized for special types and novelty lace fabrics.

*Narrow Chantilly imported by Stern and Stern Textiles*



**DARNED LACE.** Netting darned to form a design. The modern term for this character is simply *Antique*.

**DUCHESSE.** An old Bruges lace of bobbin type, with a tape-like character.

**ECCLESIASTICAL LACE.** Used for church purposes. Usually heavy, and drawn or darned.

**FILLINGS.** Fancy stitches employed to fill in open spaces.

**FOURTEEN POINT, FIFTEEN POINT.** The numbers indicate the openings to the inch in the machine made net.

**GUIPURE.** The term applies to heavy work. The word itself derives from *Guipe*, a cord around which silk is rolled.

**HONITON.** A type of lace similar to Duchesse. It is bobbin-made in fine motifs and joined to the net ground.

**INSERTION.** A strip of lace inserted as a band between other materials.

**IRISH POINT.** Appliqué curtain lace, the pattern being joined to net.

**LILLE.** A bobbin lace made on net ground in hexagonal or square form so that it is easily distinguished from Mechlin or Valenciennes which it otherwise resembles.

**LYONS.** A lace of the maline order characterized by outlining of the design in silk or mercerized cotton.

**MACRAMÉ.** One of the oldest types of lace, distinguished by knotting. Applied mainly to household purposes.

**MALINES.** Bobbin laces of the Mechlin character.

**MECHLIN.** The most supple of all laces, the close portions of the pattern being more filmy than Valenciennes.

**MILAN POINT.** Heavy plaited lace with patterns usually of flowing scrolls and flowers.

**NEEDLE-POINT.** Applied to laces worked with a needle, as distinguished from those made by a bobbin.

**NOTTINGHAM.** The term, while geographic, applies to curtain laces which are made also in America.

**PEASANT LACE.** Simple, inexpensive lace made by the peasants.

**PICOT.** Tiny loops or knots worked on the edges of a design.

**POINT A L'AIGUILLE.** French for needle-point.

**PRINCESSE.** A Duchesse imitation valued for its delicacy and hand-wrought appearance.

**RENAISSANCE.** A modern tape lace, the coarser types used for curtains.

**RETICELLA.** The earliest of needle-point laces. It was a development of cut-work and drawn-work.

**ROSE POINT.** A fine type of Venetian Point.

**SCHIFFLI.** The Schiffli machine is used in the embroidery trade and is the first step in the making of what is called *Burnt lace*.

**SHADOW LACE.** A thin, filmy lace made in any design so long as shadowy.

**TATTING.** Knotted work by means of a small shuttle.

**TORCHON.** Simple bobbin lace, formerly made by the peasants in Europe.

**TULLE.** Very fine net made at one time in Tulle and adopted by the French courts in place of patterned lace.

**VALENCIENNES.** One of the most easily distinguished of the net laces. The designs are all flat.

**VAN DYKE.** Refers to a pointed edge in collars of lace.

**VENETIAN.** The needle-point lace of Venice is called Venetian Point, the beginnings of which were the application of the needle-point to cut-work. Modern Venetian laces are made with a bobbin and are known as Flat Venetian Point.



## A SHORT HISTORY OF CURTAINS AND DRAPERIES



View of Room in Derby House, Salem, Mass. — 1799

*Curtains are lengths of cloth designed to cover cold walls, hang across open doorways and generally keep heat in a room.*

A 500-YEAR OLD DICTIONARY would have defined curtains approximately like that; in revised editions, the definition appears slightly changed and mentions the word *window*.

From wall adornment to window framing was a process of slow inchings, and almost until the Machine Age of the last century was considered by the great majority of under-waged people a needless luxury. They quite uniformly used wooden and later metal inside shutters which kept out glare and wind whenever, as was often the case, there was no glass or paper in the windows.

In India and China there are records of windows being draped in temples and palaces as far back as the Sixth Century, but it wasn't until the late Gothic era of Europe that the West began curtaining anything but walls and doorways, nor was the custom widely accepted even by royalty and merchant kings until the Renaissance was well under way.

### Draperies and Architecture

As was to be expected, the development of draperies is bound closely with that of architecture, and especially windows. In the early days, window glass was only as large as the glass blower's lung capacity, and it was thick and bubbly; or, more often, oiled linen filled the frame. It was difficult enough for the light to get through, and certainly no outside eye could penetrate.

In the fortress-like castles of the Dark Ages, for reasons of defense the windows were small and irregularly placed about, but with the rise of States over Feudal princes and relative stabilization of society and, more especially, the introduction of gunpowder which outmoded feudal defenses, the style of architecture changed from moated castles to chateaus . . . and windows came into fashion.

Because a History of Curtains and Draperies is practically non-existent in the libraries of our country, AMERICAN FABRICS presents this comprehensive Short History on the subject prepared, after exhaustive research, by Miss Chandler Hoar.

This, of course, gave impetus to the glass industry; by the late Fifteenth Century, Italian glass blowers had developed reasonably thin and large sheets of glass which at first were so ill-fitting they let in almost as much draught as the open-case-ment frames of the Gothic age and necessitated the heavy velvet and brocade draw-curtains of the Renaissance.

### Drapery Designs During the Renaissance

At first these were very simple with just one piece of material to draw across the window and, hung by big iron rings, they slipped across ornate metal rods. When not in use they rested against the wall beyond the end of a window, still decorating more wall than window.

The textiles were as brilliant and striking as the style was simple. There were barbaric velvets and fiery brocades brought by merchants from the East, or from the eighty-five textile workshops which flourished in Florence alone by the mid 1400's.

The Louis XIV era was marked by grandiose patterns, and a breaking away from the tight medallions and over-stylized conception of nature with which Eastern weavers had so long filled Europe. Instead, Louis insisted that his weavers model their florals after those in his Garden of Versailles of which he was so proud; and when he founded the lace factories, he recommended that weavers incorporate patterns of lace in their fabrics.

### Development of Cotton Prints

In England, as was repeatedly the case, the style . . . almost identical with the French . . . was slightly larger and without the French lightness of touch. For their dark, formal rooms the English clung closely to the wooden-based valance covered by fabric matching the curtains. This was especially true in the reign of Queen Anne, whose unostentatious personality tempered all designs of the time. Later the Dutch style of double-hung curtains . . . each pair only half the length of a window . . . found lasting favor in England. England's claim to nationalistic difference lay only in her greater use of cotton print and chintz from India. While France used some at the time, it wasn't until she conquered Annam and Tonkin that cotton prints became more the fashion than the exception.

In the natural course of events during the Louis XIV reign of 72 years, styles changed and where under LeBrun the straight, classic line of early Quatorze became a never-again equalled blending of curve and line, under his successor, Pierre Mig-

nard, the curves began besting the lines and soon rolled themselves into the rococo; it is this style which has been identified in history as Louis XVth.

The curtains became irregular and sinuous like everything else in the Rococo Age. Billowing in great profusion, they cascaded and frilled at every opportunity, and everything was lavishly trimmed. There were two favorite styles . . . one which offered no valance but was caught back in several places in generous loops and drapings, and the other which had deeply scalloped and generously overlaid valances, fastidiously avoiding repetitious curves.

#### The Age Sets the Fashion

There was no formal balance in the drapery; rather, it was based on rhythm and an *evening up* of mass and detail. Curtains were restless like the Court itself, and balance was boring. Caprice ruled decoration; trimmings were used without restraint . . . great excesses of lace and ribbons, yards and yards of heavy fringes, tassels and figured galloons.

It was the *Age of the Boudoir*, and things were decorated accordingly. Measured balance in the chambers of Mesdames Pompadour and duBarry were impossible to imagine, and who would have them restrained? The King's mistresses were always redecorating their apartments and encouraged or ruined styles at the whim of a moment. In one instance, the minister of finance, in order to nurture the newly begun factory of toile de Jouy, ordered contraband and illegal chintz from India. Immediately, Pompadour decorated an entire apartment in the material and created such a demand for it that riots and street fighting ensued all over France.

Textile patterns were smaller, rounder and more broken-lined than those of the starched era of Louis XIVth. They were gay and extravagant like the age they represented . . . elegant ladies, amorous and playful gods, delightful landscapes, lush flowers, nymphs, rocks and shells, plumes and feathers. There were many irregular lines and broken diagonals; and under the influence of England's Thomas Chippendale, as well as the newly acquired Indo-China, France became flooded with Chinese-type designs, freely translated by the weavers.

Chippendale also influenced European decorating with his elaborate, oriental-style cornices of gilt or japanned wood. It added many ornate curves to what had formerly been bare wall, and carried the restless eye higher. It exactly fitted the decadent charm of Louis XVth's court.

Bold pomegranates, artichokes, animals, large bands and medallions were woven into almost all the material at first; then local weavers worked in Hellenistic motifs. There was gold cloth everywhere, and heavy fringes of gold, silver or strong colors on almost all drapery material, especially in England's contemporary Tudor houses. As the Renaissance progressed, materials became smoother and more feminine.

#### France the Center of Drapery Fashions

While the Latins were amusing themselves with the labyrinth of twists and curls, the decorating style center moved north to a vigorous France where it remained, at least in the realm of curtains, until Napoleon exhausted his decorators in his attempts to glorify himself; but from Louis XIVth until that time, a period of approximately two hundred years, the world copied, with few modifications, the curtains of France.

The king who said, *I am the State*, a man almost unequalled in history by his vaunted idea of self-importance, would certainly have demanded that he be sole arbiter in even so unpolitical a question as the style of curtains; and at first he approved the type which was almost architectural, it was so heavy and full. The materials were usually heavy, but where lighter silks and taffetas were used, they had to be lined and



View of Oak Room, Derbyshire, England — 1724

interlined with canton flannel. This precedent lasted through all the Louis kings in diminishing degree.

About 1660, when Charles LeBrun became decorating advisor to the Sun King, curtains grew more voluminous in tribute to the king's exorbitant wealth, and there were great masses of rich and always regal decoration. Never under LeBrun did either ornamentation or draping become redundant or immoderate.

Lambrequins, either plain or cut in dentils, were greatly favored, and they were trimmed with galloon or other rich bands, and the fringes and tassels on the long curtains were justly proportioned. Perfection dominated the execution of every detail in both curtain and fabric.

At first the fashion was for a single glass curtain to drape the entire window, but about 1673 it was split in two and draw cords were introduced. The outer drapes were caught back low with ornamental tie-backs, and at first were of plain, bright-colored velvets; then with the development of the Lyons factory silk became the favorite material. The king and LeBrun did much to promote weaving and all the arts in France, and were generous patrons.

Reversing the Renaissance's color-style relationship, 18th Century France foiled delicate pastels against vivid style; and in a room, there was never a sharp contrast of color. Typical of the time was a shade like duBarry's Blushing Rose Pink. The



View of Room in Powell House, Philadelphia — 1768

fabrics were smooth, elegant silks, which were all made in France by that time . . . damasks and frivolous brocades. Then in 1759 there was toile de Jouy, with its partridges and fashionable hunting scenes. Another innovation for the court and very wealthy outsiders was the lace curtain . . . not the patterned, heavy curtains of later ages, but very soft, almost gossamer material which replaced muslin and silk as inner curtains.

#### Styles are Modified

Although the king had promised his court that things would go on that way until his death, the over-taxed people of France had begun the rebellion which was to culminate a few years later in revolution, and court designers thought it wise to temper the lavish show of wealth; thus Louis XVth lived to see the

(please turn)

Another Room in Sutton Scarsdale (Derbyshire) — 1724





## A Short History of Curtains and Draperies . . . continued

Revolt against the Rococo, as the reign of his grandson, Louis XVIth, is called.

Curtains were among the first to feel the reform. Lambrequins were skimped and straightened. Some still retained shallow curves, but became so measuredly balanced that it seemed each thread was counted. Often curtains hung from simple cornice boards and, having no valance, were festooned for daytime use.

The long draperies became less bouffant and, influenced by the recent uncovering of ancient Pompeii and Herculaneum from the ashes of Vesuvius, became classic in tenor. Grace and suppleness replaced the lavish bloom of the past, and everything, even tassels and fringes, became smaller.

Patterns in the fabric indeed became miniature and stiff . . . little croisillons, sprigs, classic urns, garlands and torches, prim florals, cameos, petite pastorals, bows and quivers, and everywhere dainty stripes and ribbons. There was a feeling of space and separateness, instead of the disorder of the Quinze.

The trimming was flat and classically restrained; and the silks became lighter and less expensive, with taffeta as favorite.



Louis XVI Room . . . This photograph and those on preceding pages courtesy of The Philadelphia Museum of Art

Cottons were also extensively used, and for the first time average homes were widely curtained. Although French Provincial is usually dated from 1700 to 1800, their curtains were more XVIth style than XVth, very simplified, of course, and leaning heavily toward a quilted valance board and full draw-curtains of toile, checked gingham and other cottons, and home-made textiles of the region; although in the best rooms, they often used cheaper grade silks, especially a striped satin.

Much of the design and style of the period were inspired by the simple tastes of Marie Antoinette, who was never happier than when playing milkmaid at the miniature farm she and the king set up near the Petite Trianon. It was a most feminine period dedicated to home life and chastity, but the revolutionists were not assuaged and finally set up business with Madame la Guillotine and beheaded the Bourbons.

### Directoire and Related Periods

The government changed hands many times during the next few years; but to decorators it doesn't matter whether the Jacobins or Encyclopedists were at Versailles; the period is known as Directoire, and the classic trend started by the last Louis was continued and intensified. Draperies became mere

Greek pillars of material with a few box-plaits and the merest suggestion of *eased* material. A delicate swag was draped over a metal pole or pulled through large brass rings, ending high up on the window in a graceful cascade or flat jabot.

In the beginning, there were seldom any inner window curtains, as the extra curtains suggested wealth and reminded people of royal extravagance. While the mob ruled, those with money felt it safer not to call attention to themselves; and designers also were influenced by the austere writings of Diderot, Rousseau and Voltaire which vaunted Reason and Logic over decadent Luxury. This period in France was copied in England by *Regency* and in America by *Federal*; although both foreign periods continued into France's *Empire* period and are identified with it. In this era it is interesting to note that venetian blinds were first introduced into America.

The colors of the Directoire were strong and brilliant with much deep yellow, bright red, green, black and white. The patterns were formal and mostly of classic motif, and everywhere there were draperies of narrow, highly contrasting stripes.

Directoire is often dismissed as mere transition between Louis XVIth and Empire, but this is only because of the shortness of time (15 years), not because of indefiniteness of style. It is true that it gradually became the heavier, more Roman *Empire* period, but that is to be expected when a classic style has been refined to its most supple form, and when . . . due to outside reasons . . . it cannot turn to the Rococo.

### Influence of the Empire Era

Napoleon's own egomaniacy and confusion of himself with Julius Caesar helped to give the style its direction; as for Empire curtains, they were slung like togas over ornate poles which were usually made like spears, staffs, or eagle heads which caught the cloth in their beaks. There was a sense of agitated movement in the draping, and though it was supposed to look careless, only the most skilled workmen could cut and hang the material properly.

As the Empire progressed, lambrequins were crossed and criss-crossed so often, and materials were pitted against each other in such complication, that only the most daring and competent drapers survived.

In many informal rooms there was much use of calico, unsymmetrically crossed and gathered in generous folds, but in the drawing and formal rooms they chose heavy material which fell in impressive folds . . . elegant satins, heavy silks, moirés and embroidered velvets. Most often, at one window there would be three sets of draperies in contrasting colors, such as red, green and gold; or the more startling blue, orange and pink. Colors were always bold and usually harsh. Under-curtains were usually of fine lawn or batiste with generous festoons and ball fringes.

The watchword was Stiff Massiveness and everything about the draperies suited, even the heavy bullion fringes and tassels which hung several inches long, and the gigantic metal rosettes which caught back the draperies.

There were no masses of flowers or light-hearted designs woven into the material . . . that had belonged to Royalty, and Napoleon's dynastic soul longed for his own symbols; so he appropriated from ancient Rome the laurel wreath (in which his N was always centered), Roman eagles, lion heads, torches, urns, griffons, strong circles, and always stripes . . . thick, heavy stripes of stark colors. Red, gold and black were often used.

When he conquered Rome, Napoleon adopted the bee as his own trademark, signifying the subjection of the leading family of Italy, the Berberini, whose symbol was the bee. Then, after

(Continued on page 68)





**W**eaving together related inspirational motifs  
from 19th Century designs, Greeff Fabrics creates  
the LANCER . . . another of its documentary prints.

(Continued from page 66)

defeating Egypt, he decreed that there be sphinx heads and lotus leaves throughout decorated France. And it was about this time that the famous Jacquard power loom began.

Because of the desire to impress with massiveness, often decorators treated two somewhat adjoining windows as one, including the wall in their sweep and giving a unity as never before; and they went in strongly for hanging or painting drapery on the walls.

#### England Becomes the Style Hub

When Napoleon went to Saint Helena the *raison* of all Empire decorating went with him. How meaningless the laurel leaves, N's and flaming torches looked when another Bourbon sat on the throne, even though Louis Philippe was no character to



Hand-loomed fabric by Tibor of Stratford-on-Avon covers one wall of an executive office. Accenting the neutral background, the chairs are upholstered in wine-colored SHAFTESBURY dot weave, a reversible hand-loomed fabric.

inspire new styles. There apparently was *no place to go* in decorating, and Napoleon had thoroughly exhausted his designers with demands that they glorify him; so for the first time, at least in curtain history, England became the style hub. Interestingly enough, Victorian curtains were nothing more than Empire drapes with the characteristic English stamp of *larger and heavier*; and it apparently didn't bother them that they were developing a style created to glorify their enemy.

In any event, there are few who will say that Victorian draperies glorified anything. With fantastic loops and swags and matching ponderous drapes, their main functions were apparently privacy and the exclusion of any ray of sunlight which might fade the new, patent furniture.

Fabrics were as heavy as the style . . . richly colored damask or velvet, usually of dark red or gold. They were fringed and tasseled in equal ostentation.

There was much use of shaped and low-hanging valance boards which were usually covered with heavy damask and brocatelle; and where swags were used . . . mostly of satin . . . they often hung way below the middle of the window. This weightiness was felt most strongly when Victorian England was

under the Oriental influence, which came after the Opium wars and the establishment of trade with China.

#### Changing Styles of the Last Century

Like any long period, the Victorian era went through many phases of style, but the curtains we generally associate with the name came after Industrialism was well under way, and those who dominated the style, even more than the court, were the insecure, *nouveau riche* who decorated on the theory that if something was big and there was lots of it, then it must be good. In America, where Society was even more insecure, the theory still more strongly pressed; and curtains of Victorian America were on the whole more lavish than those of England.

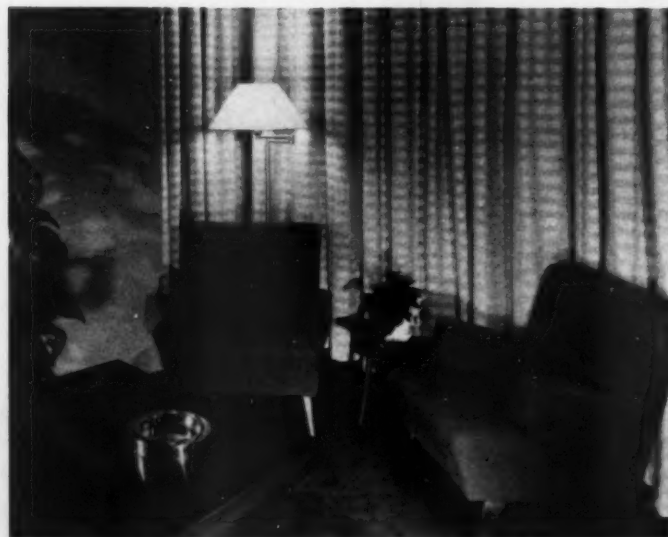
It was the age of machine-made cloth, including the lace which hung at every window from the Palace to the tenement flat, and for the first time in history, even the poor could afford draperies. Indoor shutters continued to be used in England and America, however, until very recently, but it was habit more than economics which kept them on.

In France the drapery *croisé* of the Second Empire became so heavy and complicated from 1860 on that almost no sunlight could get in. It contributed nothing to curtain development, except that around 1900 some French designers tried to introduce *L'Art Nouveau*, which would have draped both doors and windows even more heavily than Victorian was already doing; and probably would have influenced fabric designs with its emphasis on naturalistic principles. The movement, fortunately, didn't find much favor in either Europe or America.

Between Victorian and Modern periods, there were many fads and changes of style, following the eclectic architecture of the age. Draperies were made of every fabric imaginable and copied from every style, until somewhere around the 1920's, the idea of treating a window and wall as a single flat-plane surface was declared *modern*; and the past principle of *framing the window* was discarded.

The practice of pulling a curtain back against the wall for daytime and treating that side of the room as a one-fabric unit at night, might thus be said to most nearly approach the pre-Renaissance concept of curtains. It is thus we complete a first cycle of drapery history: Wall to window . . . window to wall.

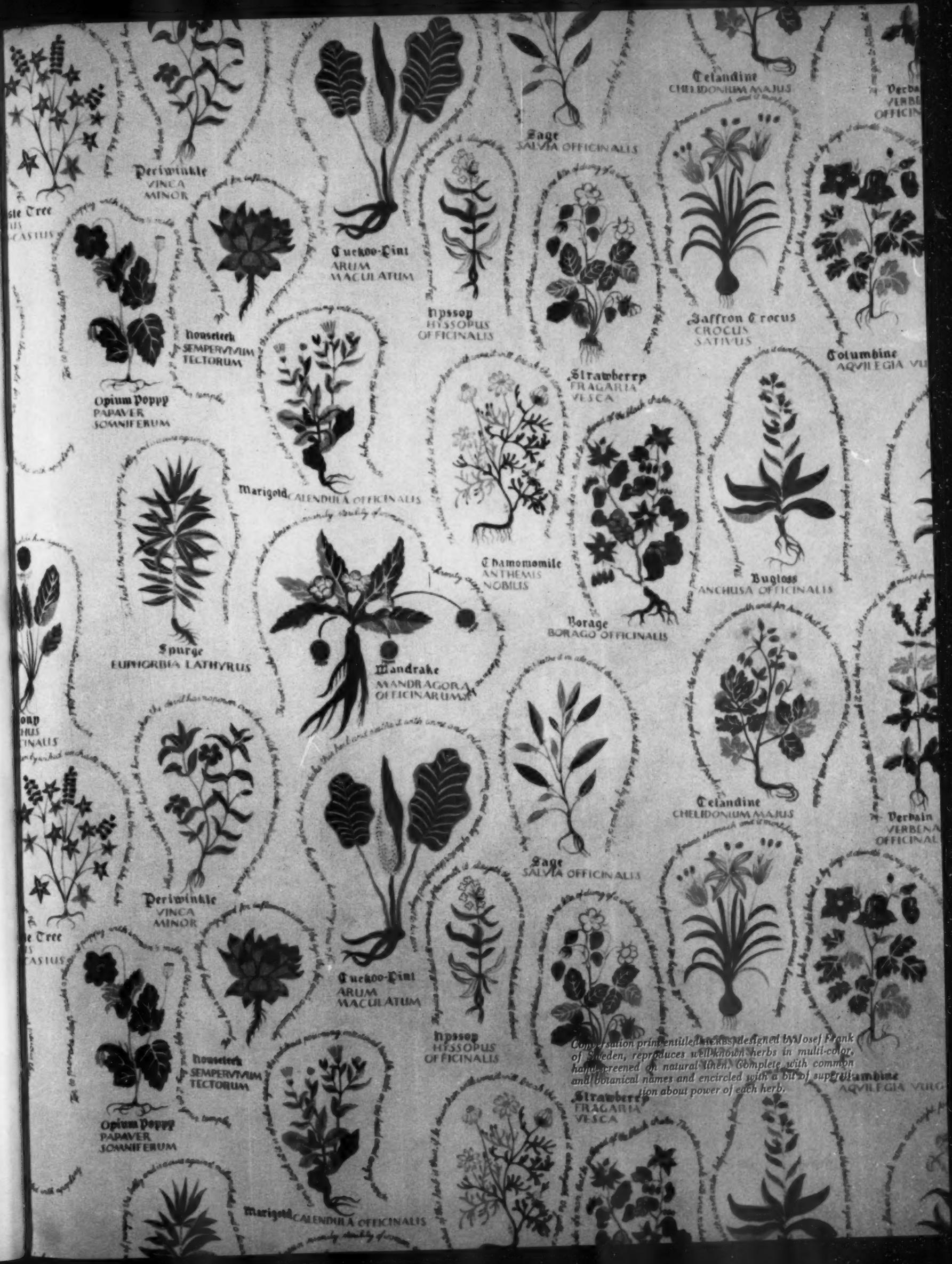
— CHANDLER HOAR



English hand-screened print named HURSTWOOD . . . stylized bird and leaf motif in white and chartreuse on gunmetal cotton twill with antique satin finish.

PHOTOGRAPHS FROM HAMMO HOUSE OF DESIGN





Composition print entitled "Herbs" designed by Josef Frank of Sweden, reproduces well-known herbs in multi-color, hand-colored on natural linen. Complete with common and botanical names and encircled with a bit of superstition about power of each herb.

the Tree  
of  
CASTLE

oup  
HERBS  
TINALIS

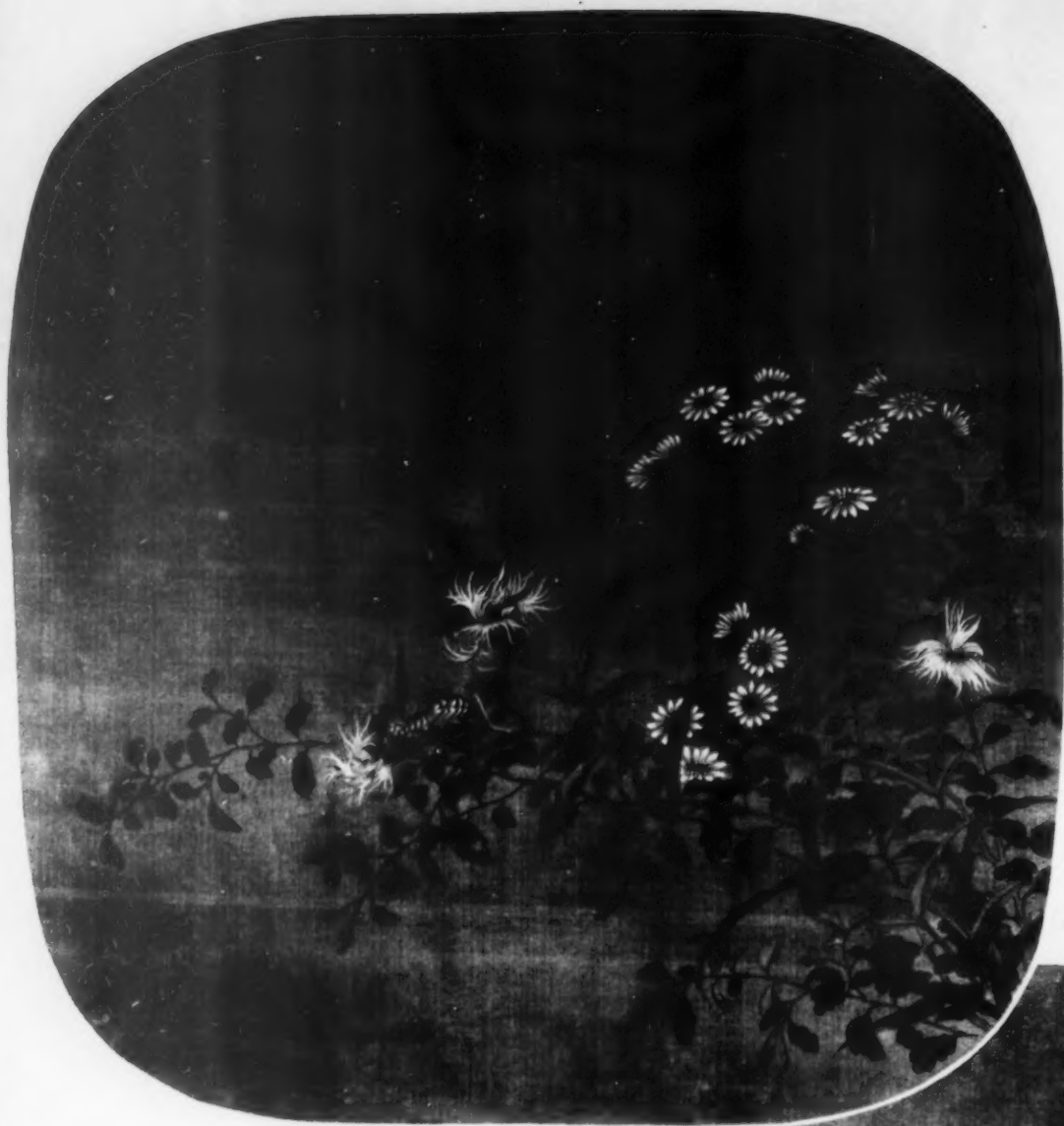
the Tree  
of  
CASTLE

Verba  
VIRBE  
OFFICIN

Verbain  
VERBENA  
OFFICIAL

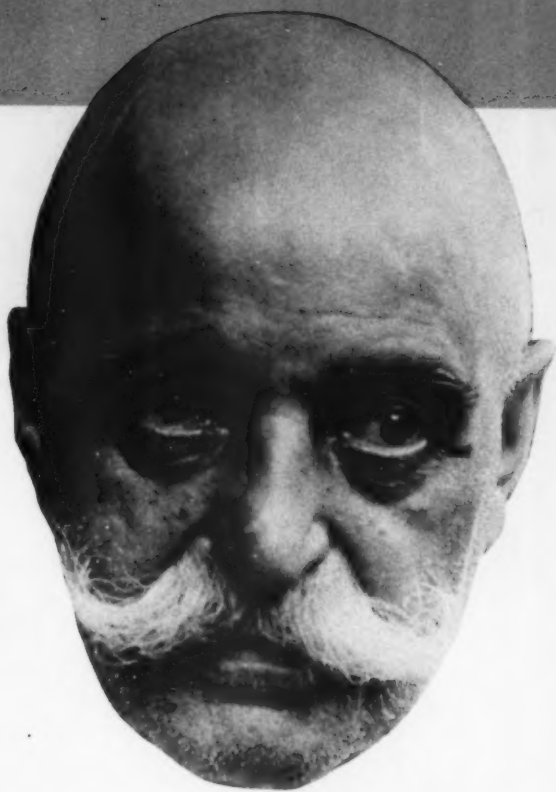
Aquiline  
AQUILEGIA VIRG





FLOWERS AND INSECTS . . . OLD CHINESE  
PAINTINGS ON SILK SHOW GREAT SENSITIVITY  
OF DESIGN AND DRAWING





G. GURDJIEFF, AUTHOR OF ALL AND EVERYTHING

## *DARING QUESTIONS* *for* *THINKING PEOPLE*

*All too often man gets so enmeshed in his daily activities that he comes to the moment of his death without having found out why he was put on this planet. Ancient teachings, forerunners of all modern philosophies and religions, emphasized that man had a reason for his existence. . . . He still has. This reason has nothing to do with war, or money, or power, or any of the varied activities which fill most of his days and years. † † † Man has a part in the universal scheme, very different from what we suspect. We miss the real reason for our existence on Earth because, although we sometimes think, and even move, in the right direction, we are unaware of basic governing principles.*

*These principles form the basis of a quite remarkable book of 1,238 pages by the late G. Gurdjieff, the man who has been called one of the great individuals of mankind. The magnitude of Gurdjieff's aims is outlined in his opening page where, in introducing the three series of works which he has written, he states that these works are directed toward the solution of three cardinal problems:*

FIRST SERIES: To destroy, mercilessly, without any compromises whatsoever, in the mentation and feelings of the reader, the beliefs and views, by centuries rooted in him, about everything existing in the world. SECOND SERIES: To acquaint the reader with the material required for a new creation and to prove the soundness and good quality of it. THIRD SERIES: To assist the arising, in the mentation and in the feelings of the reader, of a veritable, nonfantastic representation not of that illusory world which he now perceives, but of the world existing in reality. (Please turn)





GURDJIEFF DIVIDES A MAN'S LIFE INTO TWO MAIN PARTS: (1) HIS PREPARATORY AGE; (2) HIS RESPONSIBLE AGE.

## ON THE REAL SENSE AND AIM OF MAN'S EXISTENCE

MAN HAS EXPLORED THE UNIVERSE and probed with science into the structure of its atoms. Yet he does not know *why* he exists.

Gurdjieff says that man exists on Earth for two purposes: one, . . . inevitable; the other, a great but almost forgotten possibility.

Man, like all living things that swarm on Earth's surface, eats, breathes, sleeps, breeds, and dies in the service of Great Nature. Just as a farmer maintains livestock for food and to enrich his soil, so Nature uses man in the scheme of her planetary maintenance. All men, consciously or unconsciously, whether they like it or not, serve her purposes and perish. No more is required of them.

Man, however, unlike other animals, has a rational mind. He may neglect it; he may use it merely as the servant of his material welfare; or, says Gurdjieff, he may use it to develop in himself an inner life with strength and possibilities for transcending his present state. He has the possibility, if he so chooses, of creating for himself *during his own lifetime*

Imperishable Being . . . of becoming worthy to share in some degree the burden and work of his Creator.

In this lies the real sense and aim of existence.

\* \* \*

In Chapter Forty-eight, on page 1227, Gurdjieff compares human life in general to a large river. The life of an individual man is a drop of water in this river. At the beginning, the river flows smoothly on its way to the sea, but later it divides into two branches . . . one stream continuing to flow unhindered on its way to the broad ocean, the other turning off and eventually entering and disappearing into crevices in the earth. The fate of every drop is determined according to the stream which it happens to enter.

The man who develops to his full possibilities does not disappear. It is he who acquires a part in himself which is permanent. By making efforts to see reality in one's self and all about one . . . by fighting against automatic, slavishly acquired habits . . . he can cross over from one stream to the other. (Page 1232)

### THE ILLUSTRATIONS

THIS PAGE: *Portrait Heads* by Rembrandt. OPPOSITE TOP: *Count of Egmont*, by the Master of Alkmaar. OPPOSITE BOTTOM: *Portrait* by Petrus Christus.



## ON PROPERTIES-UNBECOMING-TO-MAN

THROUGHOUT ALL AND EVERYTHING GURDJIEFF INVEIGHS AGAINST WHAT HE CALLS PROPERTIES UNBECOMING TO MEN. HE CONDEMNS:

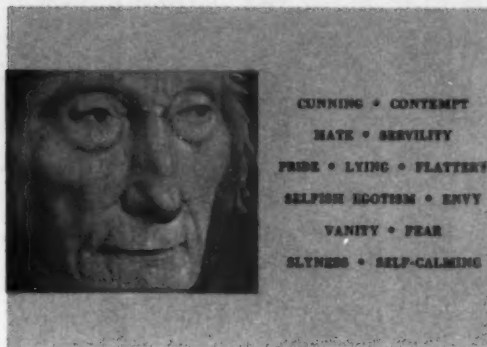
1. Every kind of depravity, unconscious as well as conscious . . . the breaking of natural laws, even though a man is not fully aware of doing so.

2. The feeling of self-satisfaction from leading others astray. Dictators, swindlers, cheats, false leaders, egotistical politicians . . . in fact, all criminals manifest this trait very clearly.

3. The irresistible inclination to destroy the existence of other breathing creatures. He says, "If you learn how to create a flea, only then dare you kill a man."

4. The urge to become free from the necessity of actualizing the being-efforts demanded by Nature. The urge, that is, to avoid any effort or duty not absolutely inescapable and to do even that with as little inconvenience to one's self as one can. Only by work, not only for himself, but on and against himself, can a man achieve his full possibilities.

5. The attempt by every kind of artificiality to conceal



from others what in their opinion are one's physical defects. This is connected with the trait of vanity, which occupies so large and soul-killing a part in our lives.

6. The calm self-contentment in the use of what is not personally deserved. We all know people who never question their right to what they have not earned . . . as though the world owed them a living.

7. The striving to be not what one is. People frequently waste most of their energy and even most of their lifetime in building and maintaining a false picture of themselves. Consequently, they never see themselves as they are, and lose sight of all reality.

Other symptoms unbecoming to real Men, and many of which we can find in ourselves, are described by Gurdjieff as:

Believing in any kind of balderdash. . . Proving to others anything about which one knows nothing whatsoever, or is not sure of. . . Failing to keep one's word of honor, or taking one's oath in vain. . . Tendencies to spy upon others.

## OBJECTIVES WHICH GURDJIEFF CALLS PROPER-TO-MEN

IN CHAPTER TWENTY-EIGHT, ON PAGE 386, GURDJIEFF GIVES THE SO-CALLED FIVE POINTS OF OBJECTIVE MORALITY, OR STRIVINGS, WHICH SHOULD BE OBJECTIVES FOR ALL PEOPLE:

1. The first striving: to have in one's ordinary being-existence everything satisfying and really necessary for the planetary body.

The word satisfaction does not mean self-indulgence or gratification. It means the satisfying of the body's physical needs . . . the obligation to keep one's physical body in trim, in good health, without under or over emphasis. Man's possibilities are conditioned by his body which must be regarded as an instrument for man's further self-development.

2. The second striving: to have a constant and unflagging instinctive need for self-perfection in the sense of being.

Being cannot be defined in terms of intelligence or of ability or of the state of one's body. Being is not what we know or can do, but what we are. Growth of Being is achieved through intentional efforts . . . through striving against one's self . . . through directed attention at every possible moment.

3. The third: The conscious striving to know ever more and more concerning the laws of world-creation and world-maintenance.

The aim of every man should be the understanding of life. This is not the privilege of a few, but a normal function of all human beings. The dignity of man consists in his concern



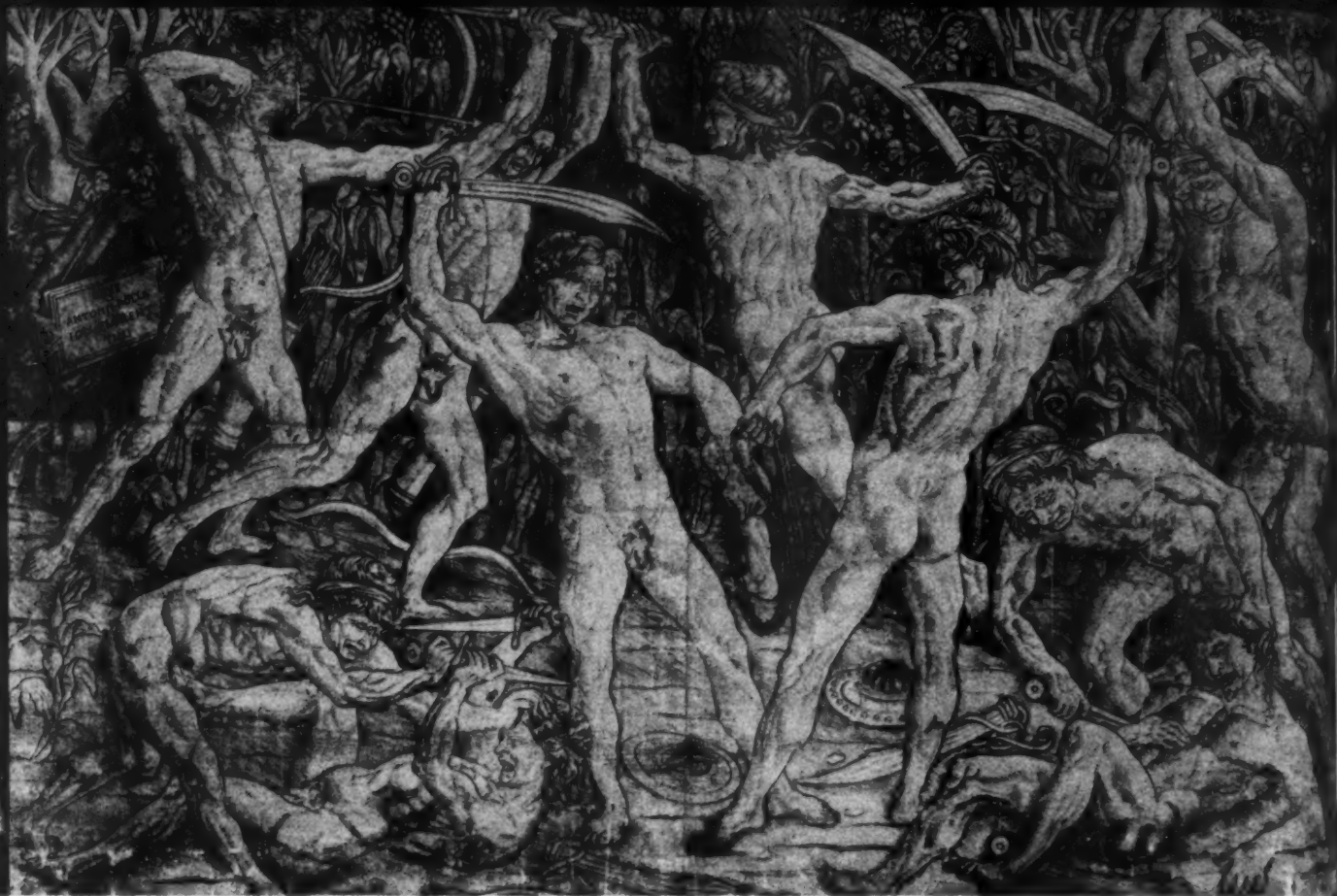
with this question of why we are alive. Modern science, which ranges in many directions, does not touch on it. The interest in this question must become a practical need and not a parlor curiosity.

4. The fourth: The striving from the beginning of one's existence to pay for one's arising and individuality as quickly as possible, in order afterwards to be free to lighten as much as possible the sorrow of our Common Father.

Emerson said, "Earn your living." Even though man need not necessarily be glad of an existence, there is an obligation upon man to develop to his fullest possibilities. This is a debt we owe to the cosmic scheme of things. How dare we squander the efforts of others!

5. And the fifth: The striving always to assist in the most rapid perfecting of other beings, both those similar to one's self and those of other forms, up to the degree of self-individuality.

It is necessary to discriminate between gratifying the weaknesses of others in order to obtain their good opinion of ourselves, and helping them to become what they really want . . . independent, self-conscious, healthy, strong, understanding individuals . . . capable of performing their proper duties. We do not dare to be hard on others because this places us under obligation to be doubly hard on ourselves. The only service we can render human beings is to help them to understand and then discharge their functions as human beings.



THE BATTLE OF THE NAKED MEN. ENGRAVING BY POLLAIUOLI (FLORENTINE SCHOOL)

## WAR and its causes

HASSEIN TO HIS GRANDFATHER: "... *Why does the need for the periodic reciprocal destruction of each other's existence (war) run like a crimson thread throughout the history of man?*

"... *Don't they ever really see that war is the most terrible of all horrors which can possibly exist in the universe ... don't they ever ponder on this evil so that they might find means of eradicating it?*"

\* \* \*

"Of course they ponder, of course they see, ..." comes the answer. But wars continue, because only some men see their horror and there is no way for these men to guide mankind. There has never yet been one effective organization for the whole world through which action could be taken. Gurdjieff tells of different Organizations for Peace, founded

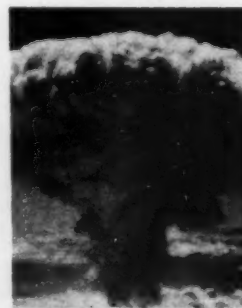
in different civilizations, from before Babylon down to our own times ... the League of Nations. Why have they all ... so far ... failed?

ON WHY MEN HAVE BEEN UNABLE TO STOP WARS. Such organizations are started by men whose consciences have been touched ... who have suffered personally through the latest war ... who sincerely want to do everything possible to abolish war from this earth. Like Woodrow Wilson ... or Roosevelt. But ... says Gurdjieff ... no sooner have they formed an organization than people of quite other aims enter it ... people who, because of their power, cannot be left out. They bring with them their own selfish interests and their own vainglorious aims. The organization changes its nature or quickly dies. Are we seeing this, that Gurdjieff tells of, happening before our eyes today?



**IS THERE HOPE?** Gurdjieff points out that the habit of war has crystallized in humanity during hundreds of centuries. Can it be eradicated in a few decades? He describes a period in ancient history (see Chapter 27) when wars did cease of their own accord, because individual men began to see reality and changed their ways accordingly. He tells of the right basis of mutual relationship which was established then ... between men and between nations ... and also how this, too, came to be destroyed later.

To stop wars is possible, says Gurdjieff, but not along the lines that are being tried today. Only by realizing the sense and aim of his existence can man begin to live rightly ... and in peace.





## G. GURDJIEFF . . . the sage who set for himself the great task of making human beings see reality

*Bibliography and Reference Books on Gurdjieff: IN SEARCH OF THE MIRACULOUS, by P. D. Ouspensky; DIAGNOSIS OF MAN, by Kenneth Walker; WHAT ARE WE LIVING FOR, by J. G. Bennett.*



• Gurdjieff was a teacher of a System of Ideas . . . the main point of which is that man is an incomplete being until, by his own efforts, he develops into a real *Man*. Gurdjieff taught what these efforts are, and the methods for attaining development.

In his early life Gurdjieff acquired a knowledge of advanced Western science (he was an outstanding doctor) and of Eastern teachings which he studied in Asia. He then taught groups in Constantinople, in St. Petersburg and, later, in the capitals of Europe. By the time of his death in 1949 he had established groups in the major cities of the world, including Paris,

London and New York.

It was in France, where he founded his famous Institute at Fontainebleau, that Europeans and Americans first came into contact with his teachings. At this period they were never written, but were given in oral form and through practical demonstration. After founding the Institute he began to write his series of books in order to give to the rest of the world the knowledge that he had acquired.

Gurdjieff's methods of teaching aimed at reaching and developing all sides of a man . . . not merely his mind.

Describing an evening spent with him: ". . . We watched a series of movements and exer-

cises which, we were told, were based on ancient temple dances and which obviously required great physical and mental awareness on the part of the participants. After dinner . . . a wonderful meal cooked by Gurdjieff himself . . . there were philosophical readings and music. The music, which Gurdjieff played on a small, specially-made harmonium, had an extraordinary quality which from the first note seemed to touch one's innermost emotions.

"At different times throughout the evening, Gurdjieff made observations which contained lessons not only for the person to whom he spoke, but for all present. He frequently

provoked situations which brought to the surface facts and realities which are generally concealed in ordinary life. One felt provoked, intrigued, aroused. Whatever conclusion one came to about Gurdjieff . . . and some claimed he was the greatest sage of our times, and others that he was but a strange, gifted personality . . . that evening was a moving demonstration of the power and effectiveness of practical teaching."

\* \* \*

Editor's Note: Among Gurdjieff's pupils were P. D. Ouspensky, Frank Lloyd Wright, Katherine Mansfield, A. R. Orage. It is from a contemporary writer who knew Gurdjieff personally that the material above is drawn.

ON THE IMPERMANENCE OF GREAT CITIES AND NATIONS ". . . Not only whole peoples in many centers of culture have disappeared without a trace, but also the cities in which they existed have either completely changed or have disappeared from the face of the planet."

LEFT: Ruins of Baalbek. CENTER: London Bombing. RIGHT: View of New York City.







### on CUSTOMS and HABITS of CONTEMPORARY MAN

**ON CHEWING GUM.** Despite its being frowned on in the best of circles, Gurdjieff points out that this American practice serves a useful purpose in that it aids digestion and strengthens the teeth. (Page 647)

**ON MODERN PREOCCUPATION WITH SPORT.** Instead of increasing, in many cases it tends to shorten the duration of man's life. (Page 437)

**ON BATHING.** Surface cleansing by shower or tub is inadequate; only by means of slow, gradual warming (the Turkish bath) is it possible to cleanse and eliminate waste from the pores of the skin. (Page 649)

**ON ELECTRICITY.** Man's extraction of electricity from nature, and its excessive use, is one of the chief causes of the shortening of the life of man. (Page 1145)

**ON CUTTING WOMEN'S HAIR SHORT.** Gurdjieff, calling this a fashion that changes the reality of one's appearance, says that it leads to an increase in women's diseases. (Page 690)



**ON THE SUGGESTIBILITY OF MAN.** Modern man's suggestibility to all sorts of influences is one of his chief characteristics. "... he believes everything anybody says, and not solely that which he himself has been able to recognize by his own sane deliberation." (Page 103)

**ON SUBJECT OF WHEAT AND BREAD.** Gurdjieff points out that our modern processes of treating the former by polishing and refining, results in the complete destruction of the active elements which are just underneath the husk, and hence the bread produced from this contains little of value for those who eat it.

#### THE ILLUSTRATIONS

TOP: *The Harvesters*, by Pieter Bruegel the Elder. BELOW: *Noah and the Ark*, Dutch School, late 17th Century.



**WE ACT AS THOUGH  
WE WERE GOING TO LIVE FOREVER . . .**

If men realized that neither they nor the people with whom they become involved are going to live forever, many wrong attitudes would change for the better. This knowledge, constantly kept before us, would be a powerful factor for better relations among men.

"If the average contemporary man were given the possibility to sense or to remember . . . if only in his thought . . . that at a definite known date (for instance, tomorrow, a week, or a month, or even a year or two hence), he would die and die for certain . . . what would then remain, one asks, of all that had until then filled up and constituted his life?" (Page 1225.)

\* \* \*

Contemporary man as we know him is nothing more nor less than a clockwork mechanism, though of a very complex construction. About his mechanistic nature a man must think deeply and try to understand because only then will it be possible to appreciate fully its consequences . . . Man neither governs nor directs anything at all. He is attracted and repelled by external and internal associations of every kind. Most of his life is a blind reacting to these attractions and repulsions. (Page 1211)

**on the EDUCATION  
of CHILDREN**

The child must learn to like work regardless of outer gain; accept circumstances as they are; be able to endure pain and hunger; expect praise only for earned merit; feel sorrow at the thought of grieving one's parents; feel reverence for all forms of life.



**GURDJIEFF on RELIGION**

Beelzebub tells his grandson Hassein that beings on all planets in the Universe, except the Earth, continually strive to perfect their Reason in order eventually to become worthy of sharing the burdens of "Our Common Creator Endlessness."

He explains that, on Earth, men have lost this natural urge towards self-perfection; partly because of a catastrophe that occurred in remote ages to the planet itself, and partly because of man's own weakness in overcoming various handicaps ensuing from this catastrophe.

One terrifying result of these handicaps is the inability of man to sense reality: his tendency, increasing from generation to generation, to see things "not as they really are, but otherwise."

From earliest times, Gurdjieff explains, the Creator has permitted various Sacred Individuals to be born on the Earth in order to help the "unfortunate beings breeding on that ill-fated planet." There, in the conditions of their times, they teach contemporary men how to achieve the normal existence that should be proper to them as particles of His Greatness.

Beelzebub describes the methods of six such "genuine Messengers of His Endlessness"; of their teachings, five form the basis of religions still existing: of the sixth, only the legend remains. They are:

- "The all-loving, Divine Teacher, Jesus Christ."
- "The full-of-hope Saint Mahomet."
- "The full-of-faith Saint Lama."
- "The normality-loving Saint Moses."
- "The reason-loving Saint Buddha."
- "The essence-loving, Very Saintly, Ashiata Shiemash."

THERE ARE NOT DIFFERENT RELIGIONS, THERE IS ONLY ONE GOD.

**SAYINGS of the  
MULLAH NASSR EDDIN**

Gurdjieff, in ALL AND EVERYTHING, employs a sort of court jester to tell truth in epigram form and to drive home points which are made throughout the book. He calls on an old and very wise person living on the continent of Asia who comments on various situations in the existence of human beings. Gurdjieff, expressing great regard for this terrestrial sage, Mullah Nassr Eddin, comments that all his sayings were full of the sense of truth for existence on earth, and were worthy to be used as a guide in order to have a comfortable existence on the planet earth. A few of the Mullah's sayings follow:

So-and-so-and-so-must-be; do-not-do-what-must-not-be.

What a good husband he is, or what a good wife she is, whose whole inner world is not busy with the constant nagging of the other half.

**SPEAKING OF MODERN CONVENIENCES:**

. . . not-life-but-free-jam.

Without greasing the palm, not only is it impossible to live anywhere tolerably, but even to breathe.

**SPEAKING ABOUT GRAMMARIANS AND LANGUAGE:**

All they can do is to wrangle with pigs about the quality of oranges.

The cause of every misunderstanding must be sought only in woman.

As-long-as-everything-looks-fine-and-dandy-to-me-what-does-it-matter-if-the-grass-doesn't-grow.

**SPEAKING OF MODERN LIFE:**

Just roses, roses . . .

Better-pull-ten-hairs-a-day-out-of-your-mother's-head-than-not-help-Nature.

Thanks be to Thee, Great and Just Creator, that by Thy abundant and just grace it is so ordained that cows do not fly like pretty little birds.

**SPEAKING OF LANGUAGES:**

Our petty planet remains a thousand-tongued hydra.

The-very-greatest-happiness-consists-in-obtaining-the-pleasurable-with-the-profitable.

Existence in America is a soap bubble that lasts a long time only in a quiet medium.

**CONCERNING OUR CONTEMPORARY PHYSICIANS:**

For our sins, God has sent us two kinds of physicians . . . one kind to help us die and the other to prevent us living.

He is as irritable as a man who has just undergone full treatment by a famous nerve specialist.

Plague and cholera are, at any rate, less ignoble than human honesty, since people with a conscience can at least live at peace with them.

**CONCERNING SOMEONE'S DEGREE OF KNOWLEDGE:**

Look! He already begins to distinguish mama from papa.





**GURDJIEFF PRESENTS A VIGNETTE DRAWN FROM LIFE**

*in which the Famous Assumed Personality Man is Picturesquely Described*

*Addressing a group of people, Gurdjieff said:*

You have plenty of money, luxurious conditions of existence, and universal esteem and respect. At the head of your well-established concerns are people absolutely reliable and devoted to you; in a word, your life is a bed of roses.

You dispose of your time as you please, you are a patron of the arts, you settle world questions over a cup of coffee, and you are even interested in the development of the latent spiritual forces of man. You are not unfamiliar with the needs of the spirit, and are well versed in philosophical matters. You are well educated and widely read. Having a great deal of learning on all kinds of questions, you are reputed to be a clever man, being at home in a variety of fields. You are a model of culture.

All who know you regard you as a man of great will, and most of them even attribute all your advantages to the results of the manifestations of this will of yours. In short, from every point of view, you are fully deserving of imitation, and a man to be envied.

In the morning you wake up under the impression of some oppressive dream. Your slightly depressed state, that dispersed on awakening, has nevertheless left its mark . . . a certain languidness and hesitancy in your movements.

You go to the mirror to comb your hair and carelessly drop the brush; you have only just picked it up with a shade of impatience, and, in consequence, you drop it a third time; you try to catch it as it is falling, but . . . from an unlucky blow of your hand, the brush makes for the mirror; in vain you rush to save it . . . there is a star of cracks on that antique mirror of which you were so proud.

Damn! Devil take it! And you experience a need to vent your fresh annoyance on some one or other, and not finding the newspaper beside your morning coffee, the servant having forgotten to put it there, the cup of your patience overflows and you decide that you cannot stand the fellow any longer.

It is time for you to go out. The weather being pleasant, and not having far to go, you decide to walk. Behind you glides your new automobile of the latest model. The bright sunshine somewhat calms you, and a crowd which has collected at the corner attracts your attention. You go nearer, and in the middle of the crowd you see a man lying unconscious on the pavement. A policeman puts the man into a taxi to take him to the hospital.

Thanks merely to the likeness, which has just struck you, between the face of the chauffeur and the face of the drunkard you bumped into last year when you were returning somewhat tipsy yourself from a rowdy birthday party, you notice that the accident on the street-corner is unaccountably connected in your associations with a meringue you ate at that

party. Ah, what a meringue that was!

That servant of yours, forgetting your newspaper today, spoiled your morning coffee. Why not make up for it at once? Here is a fashionable café where you sometimes go. . .

But why did you recall the servant? Had you not almost entirely forgotten the morning's annoyances? But now . . . how very good this meringue tastes with the coffee. Look! There are two ladies at the next table. What a charming blonde! You hear her whispering to her companion, glancing at you: Now he is the sort of man I like! Do you deny that from these words about you, accidentally overheard and perhaps intentionally said aloud, the whole of you rejoices?

Suppose that at this moment you were asked whether it had been worth while getting fussed and losing your temper over the morning's annoyances, you would of course answer in the negative and promise yourself that nothing of the kind should ever occur again. Need you be told how your mood was transformed while you were making the acquaintance of the blonde in whom you were interested and who was interested in you, and its state during the time you spent with her?

You return home humming some air, and even the sight of the broken mirror only elicits a smile from you. But how about the business on which you had gone out this morning . . . you only just remember it. Well, you can telephone.

You go to the phone and the girl connects you with the wrong number. You ring again, and get the same number. Some man informs you that you are bothering him, you tell him it is not your fault; and what with one word and another, you learn to your surprise that you are a scoundrel and an idiot and that if you ring him up again . . . then . . .

A rug slipping under your feet provokes a storm of indignation, and you should hear the tone of voice in which you rebuke the servant who is handing you a letter. The letter is from a man you esteem and whose good opinion you value highly. The contents of the letter are so flattering to you, that as you read, your irritation gradually passes and changes to the pleasant embarrassment of a man listening to a eulogy of himself. You finish the letter in the happiest of moods.

I should continue this picture of your day—you free man! Perhaps you think I am overdrawing? No, it is a photographically exact snapshot from nature.

\* \* \*

And so you have a model of what we call a man, to which frequently are added such words as *talent* and *genius*. And the temper of our *talent*, when it wakes up in the morning, is spoiled for the whole day if it does not find its slippers beside the bed.

The ordinary man is not free in his manifestations, in his life, in his moods. He cannot be what he would like to be; and what he considers himself to be, he is not that.



In presenting these excerpts and ideas, acknowledgment and sincere thanks are given to Harcourt, Brace and Company, publishers of ALL AND EVERYTHING, for permission to quote from the book, and to the Metropolitan Museum of Art for the illustrations that accompany the text. This is a book which makes demands upon the reader which ordinary books do

not. The author places upon the reader what is evidently a pre-calculated demand for hard thinking. As the literary critic Theodore Pope wrote, "... despite the fact that its significance will escape the ruling thinkers of the present age, Gurdjieff's masterpiece is a monument to human thinking and creativity" . . . THE EDITORS





BUDDHA WITH THE SAPPHIRE EYES . . . FROM  
SCULPTURE GROUP IN ANCIENT TEMPLE IN MYANMAR  
PHOTOGRAPHED BY L. SARTISKY

## TEXTILE EDUCATION IN AMERICA

### BRADFORD DURFEE OFFERS BROAD TRAINING FOR TECHNICAL FIELDS



*Weaving on one of the latest type looms of the Institute.*

THIS INSTITUTE, founded in 1904 by the city of Fall River, Massachusetts as a textile school only, became in 1914 an integral part of the educational system of the Commonwealth. Since that time it has developed in keeping with the changing industrial picture. In 1947 by Act of the General Court the school was authorized to award the Bachelor of Science degree in four general fields: Art and Product Development, Engineering, Science, and Textiles. At this time the name was changed from *Textile School* to *Technical Institute* to indicate the broader scope of the curricula.

Several options are now available in each major field . . . Advertising Design, Fashion Illustration, and Textile Styling in the Department of Art and Product Development; Civil, Electrical and Mechanical options in the Engineering Department; Chemistry, Dyeing and Finishing in the Science Department; Design and Manufacturing of Cotton and Synthetics in the Textile Department.

These are all four year curricula. They cover the whole field of industrial and commercial operations from the design and layout of the plant, through the styling and manufacture of the yarn and fabric, as well as the distribution of goods through effective product development and advertising.

To implement this program, upwards of \$200,000 has been spent during the past two years for modern manufacturing and finishing equipment. This season ground will be broken for a new science unit which will provide five chemical laboratories for students, a research laboratory for the staff, and also will more than double the present floor space of the dyeing and finishing department.

The textile industry of the future will require more broadly trained technicians, and for this reason such subjects as English, Economics, Industrial History, Labor Relations, Management, Psychology and higher Mathematics are now a part of the required curricula. These subjects are not concentrated in any one year, but distributed throughout the four years with due

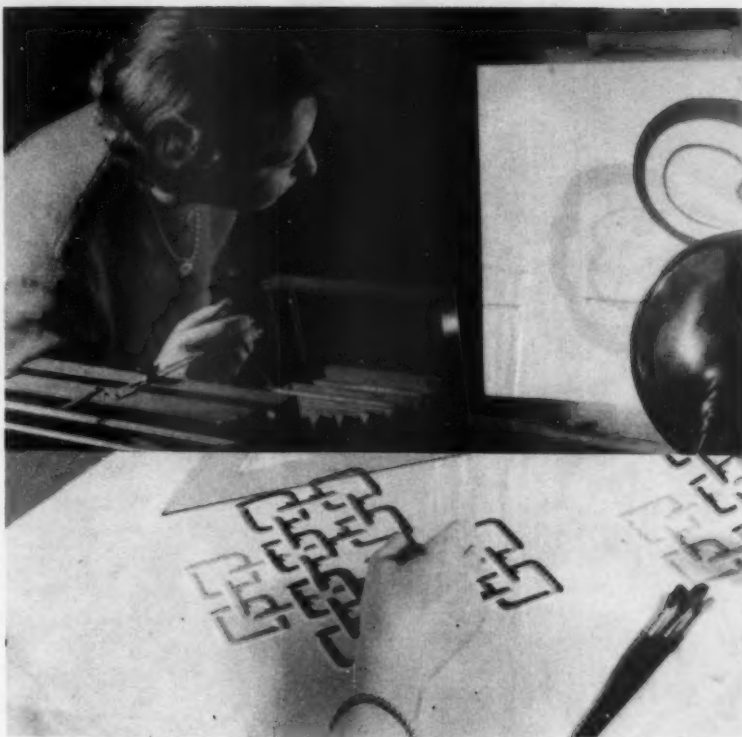
*Engineering students in a class covering complete and detailed power plant operation.*



*The Bi-Coil Drawing Frame, part of an entire new synthetic yarn unit at the Institute.*







*Textile Stylist exposing kodalith negative from which a positive will be made for use in photographic silk screen process. The detail photograph shows a design being executed in tempera paint for roller print reproduction.*

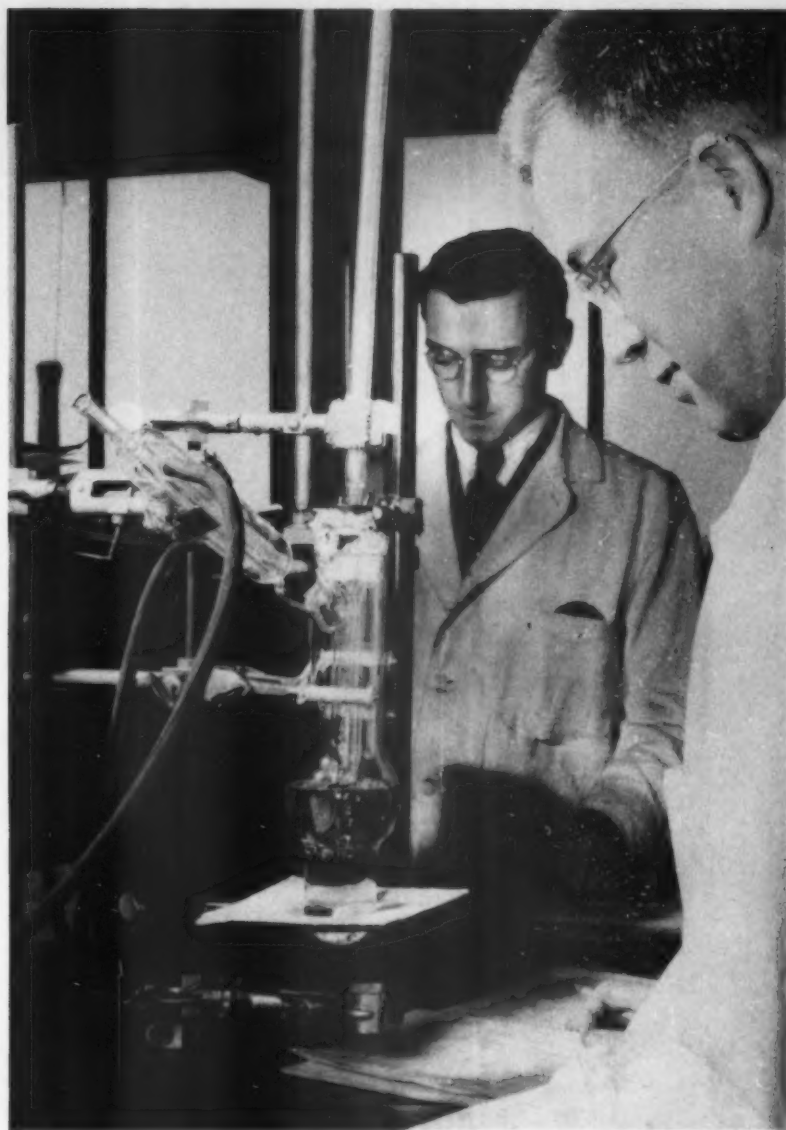
regard to the ability of the student to assimilate such courses.

The freshman year includes a prescribed program for all students to enable them to make a more intelligent choice of their major electives at the end of the first year.

For the young man or woman already in industry, or who cannot afford a college education, the Institute has developed an evening division which enables the worker to advance himself and realize his potentialities.

It is the aim of the Bradford Durfee Technical Institute to provide young men and women, at a reasonable cost, with a technical training sufficient to fit them for positions of responsibility in industry, and at the same time a training broad enough to insure their becoming thinking citizens of any community.

*Students operating piece dyeing machine, one of four machines covering operations of a dye plant.*



*Chemistry majors engaged in chemical research on dyes.*

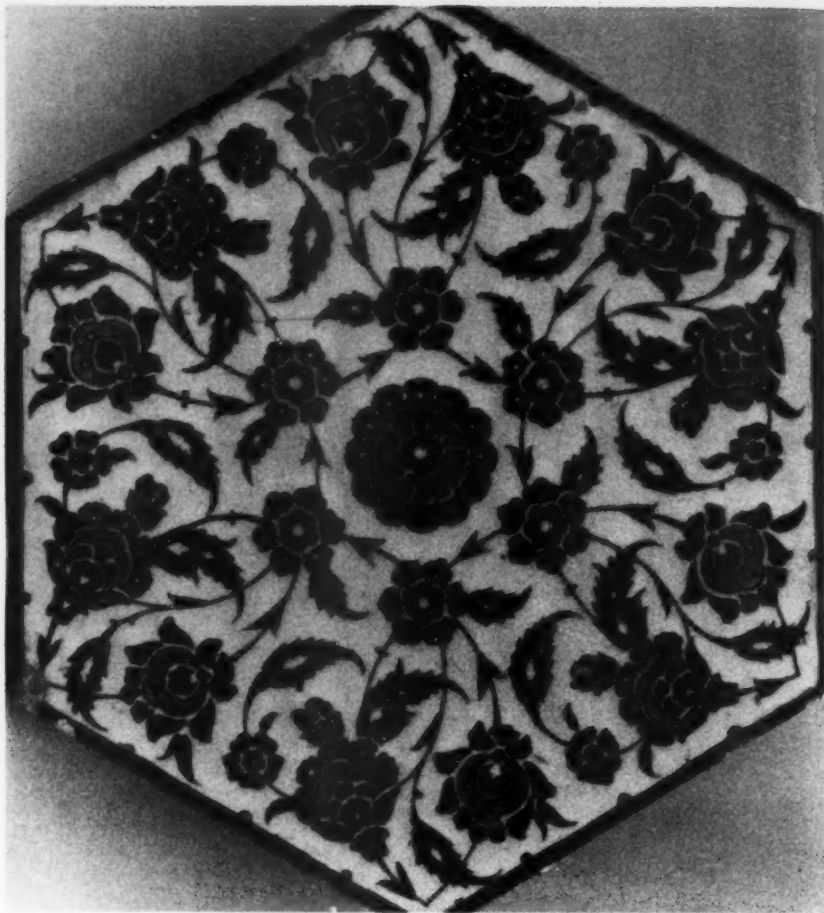
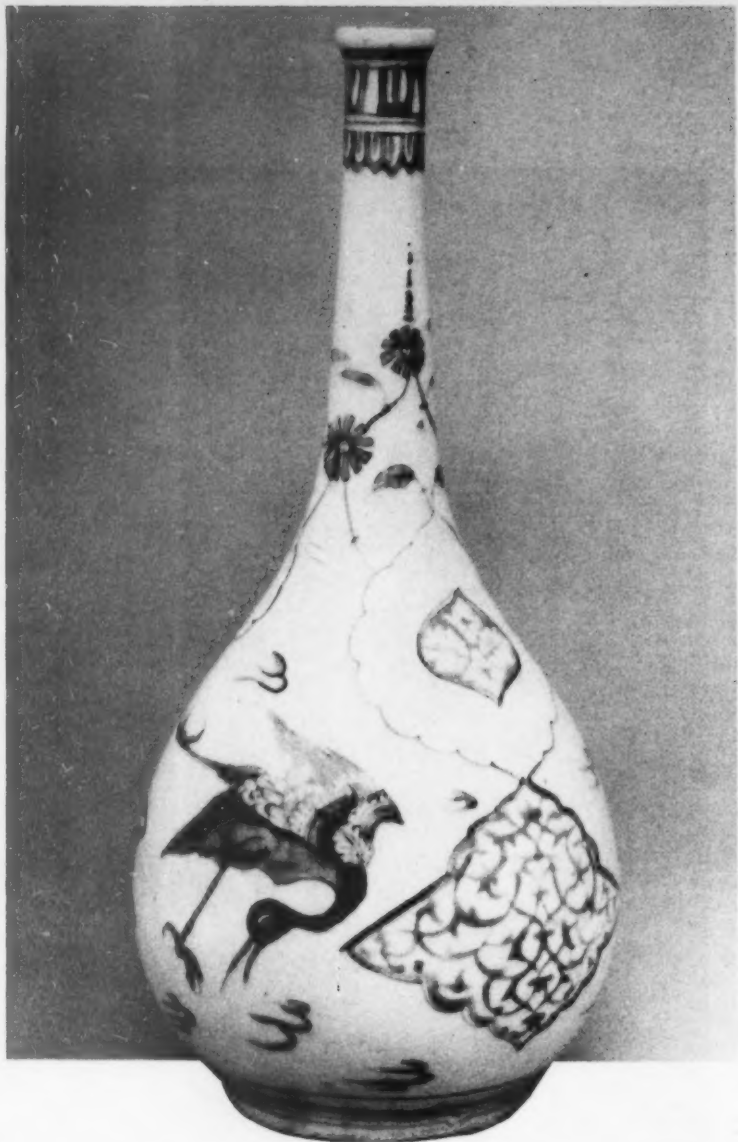


*Leslie B. Coombs, President  
Bradford Durfee Technical Institute*

*Students of all departments use Library facilities for courses in Humanities and technological studies.*



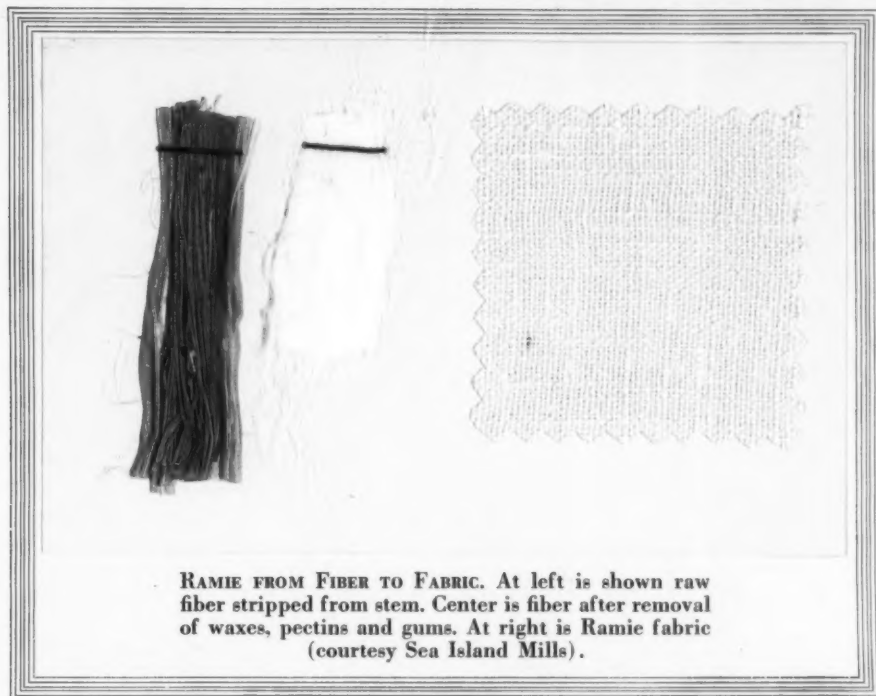




**FOUR MASTERPIECES OF DESIGN . . .** from the collection of the Metropolitan Museum of Art. UPPER LEFT: Persian Glazed Pottery, early 17th Century. UPPER RIGHT: Corner Tile from Mihrab (prayer niche), Persian 13th Century. LOWER LEFT: Faience Glazed, Asia Minor-Rhodian, 17th Century. LOWER RIGHT: Reproduction of Cretan Vase,



## RAMIE... CHAMPION OBSTACLE HURDLER



RAMIE FROM FIBER TO FABRIC. At left is shown raw fiber stripped from stem. Center is fiber after removal of waxes, pectins and gums. At right is Ramie fabric (courtesy Sea Island Mills).

WHEN THE LUFTWAFFE'S BLOCKBUSTERS smashed the water mains of London and the English were unable to obtain the desperately needed iron tubes, they turned to a fiber . . . ramie . . . and found to their amazement what the Chinese had known for thousands of years, that ramie is an amazingly supple but strong fiber. It not only served admirably for this purpose, but since England was also in dire need of a replacement for rubber in water-hose at the time, ramie was used for that purpose and proved that it could withstand at least five times as much pressure as either cotton or linen!

Known originally as China Grass, the ramie fiber from the plant *Boehmeria Nives* has qualities unique and desirable. But the tale of how an American textile company, Sea Island Mills, was able at long last to translate these qualities in terms of commercial practicability is one of heart-breaking, mind-taxing and soul-searing effort. Today ramie is in production here on a grand and growing scale; it is being marketed under the trade name *Siland*. To understand why Sea Island Mills went through the torments of the Inferno to achieve today's production, it is necessary, and we daresay interesting, to know the how and why of ramie.

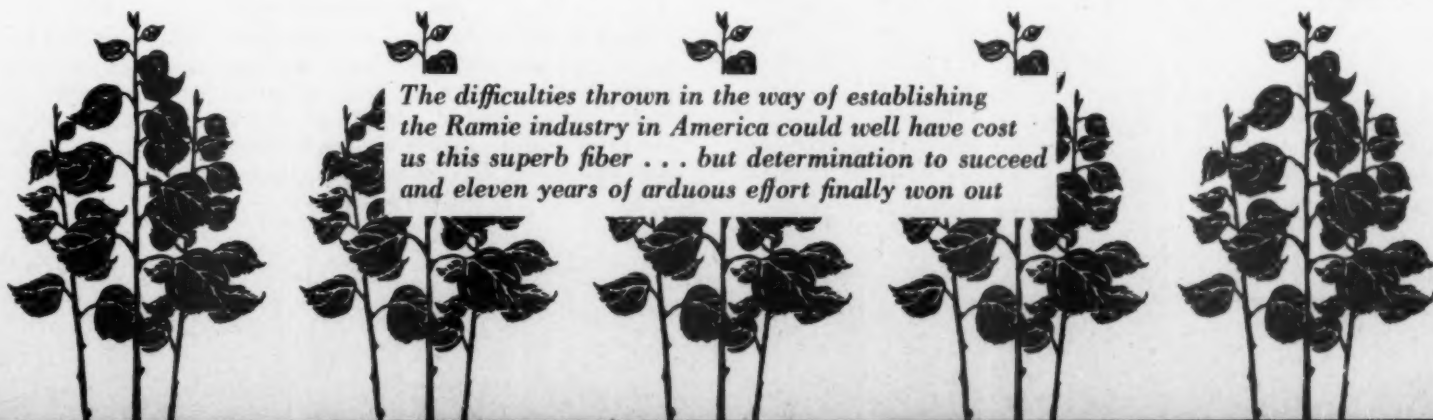
The plant itself, either cultivated or grown wild in China and other parts of the Far East, is designed by Nature to protect the fine, silk-like ramie fibers which are coated with natural gums, pectins and waxes, and lie between a paper-thin bark and the pithy core. In order to utilize the fiber, the problem arises as to how it can be stripped from between the core and the bark, and

how 96% of the gums can be removed by chemical means . . . without impairing the delicate fiber.

The stems which yield the fiber grow to a height of six or seven feet, and range in diameter from  $\frac{1}{4}$  to  $\frac{3}{4}$  inch at the base end. The stems carry branches starting one-third up from the bottom, and have a profusion of leafage at the top 12 to 15 inches. There is usable fiber throughout the entire length of the stem, except for the top 6 inches where there is some fiber, but it is meager and weak. In China and in the Philippine Islands these stems are cut down by hand and then deleafed by hand. The method there is to strip the gum-covered fibers away from the core and shave off the bark with a sharp instrument, all by hand. The fiber thus stripped is called ramie ribbons, and the stripping method is known as decortication. The gum coating on the ramie ribbons is approximately 35% of the total weight of the stripped fiber.

The Far Eastern product is sold on a basis of length. A farmer may have one-half an acre in ramie, another farmer on the other side of the mountain may have an acre, and somewhere 100 miles away are similar sources of supply. Periodically the natives bring the ribbons in to a central point where they are assorted to size and then sold by the grade, and they usually run 30 to 40 inches, 40 to 50 inches and 50 to 60 inches. The 30 to 40-inch stems may come from an immature growth, and the 50 to 60-inch stems may come from an over-mature growth. Some of the fiber may be six months old, and some of it much older.

(please turn)



The difficulties thrown in the way of establishing the Ramie industry in America could well have cost us this superb fiber . . . but determination to succeed and eleven years of arduous effort finally won out



## RAMIE . . . Continued

You can see from this that there is no uniformity of base product.

The aforementioned background will give one reason why heretofore efforts to create a ramie staple of adequate uniformity to spin on the cotton system in this country has not met with success. The very base fiber, to begin with, lacked sufficient uniformity properly to create a degumming formula which would work on a commercial scale. Inasmuch as the Far Eastern product is from a variety of root stocks and localities and is cut at various stages in its growth, the quality of the fiber and the gum content of the fiber made it almost impossible to set up a commercial, mechanical process.

There lay the nub of the problem. Until a process could be worked out to deliver a fiber which would be uniform in length and quality, the American textile industry could not fit it into our smooth-running production system. Under the Far East system of handwork, it is of little importance that there are great variations in width and length in the root stock; but the American machine system, the envy of the world, so smoothly meshes

were tried out on ramie, and they also had shortcomings that made them unsuccessful.

Sea Island started its ramie project a number of years ago after they had brought in from China quantities of hand-spun and hand-loomed woven ramie fabrics, and found them to have ready consumer acceptance here, and also found that the fabrics had a great deal of merit. The ramie fabrics were much stronger than cotton of the same yarn size, were twice as strong wet as they were dry, did not shrink, were highly resistant, if not comparatively immune, to mildew and other fungus which attack natural fibers, and the fabrics had eye appeal.

### Experiment Begins

They started to find out whether ramie could be grown in this country. It was being grown experimentally in the Everglades of Florida; so they set out a small acreage to develop root stock. Within a few years, they developed the know-how of land preparation, the right fertilizers, soil-conditioning treatments, and an adequate drainage system. They then increased acreage to the point where they would have a sufficient amount of ramie to make mechanical decortication economical.



THE SEA ISLAND DECORTICATOR IN THE FIELD . . . it is able to move into strategic points in a ramie field and decorticate the yield of almost two acres within an hour.

every tiny gear in its production that the raw material supply must be of uniform quality in every infinitesimal respect to guarantee a smooth end product at an unbroken manufacturing pace.

The Chinese have been doing their work by hand for thousands of years, so there is nothing new about the fiber, but the mastering of its processes by mechanical means is new and revolutionary. Efforts here to do the job mechanically have been talked about since 1855. Some very good-looking degummed processes were achieved on the top of a kitchen stove in 8-ounce batches, but when that work was tried in commercial quantities, the lack of uniformity in tonnage quantities caused the project to fail.

A number of model decortivating machines were also put on the market, and while these would work one stem at a time, full scale models in operation showed up the machine's shortcomings. Many other machines that were successful on sisal and hemp

Sea Island started out with one decorticator that turned out about 250 pounds a day, but it left too much wood and too much bark on the fiber. There were very obvious faults in the principles of that machine. Later they got hold of a number of Japanese decorticators which they mechanized, and on those they produced enough fiber to try out a mechanical degumming process. They started producing about 200 pounds every six hours; of course this did not satisfy them, but they learned a great deal in that direction.

### The Manpower Factor

The goal set for the ramie project was a means of decortication which would require the least amount of manual labor. The machine would have to take from a conveyor belt stems with the leaves and tops attached, continuously fed into the machine, and emit ramie ribbons straight and parallel, free of wood, core and bark, and during the process do a semi-degumming job. All of



this must be done in a one-way decortication and without injury to the fiber.

The result of a year and a half's effort brought forth the Siland Decorticator. This new machine is sufficiently light in weight to be taken right out into strategic points in a ramie field and decorticate the ramie, thereby avoiding long haulages to a central decorticating plant. The leaves and tops come out of the machine on a separate conveyor belt because this part of the plant is very valuable for cattle feed, inasmuch as it contains 23% protein, and therefore it is salvaged. The Siland Decorticator has a capacity of eight times the quantity the Japanese machine turned out and does it with six men instead of the thirty-five men being required to turn out the same quantity on other units.

The new Siland Decorticator No. 2 harvests and decorticates about two acres per hour, has an intake capacity of approximately 44,000 pounds of green stems per hour, and emits clean, parallel ribbons that amount to a usable, dry, un-degummed fiber weight, which is approximately 5% of the full field stems fed into it. The total weight of ribbons said to be procurable is approximately 6%. The stems contain approximately 34% moisture, 25% wood, bark, leaf and tips, 35% gums, pectins, etc., and 6% fiber.

#### The Degumming Problem

While perfecting the Siland Decorticator, Sea Island was also working on mechanical degumming methods. They found that because the Siland Decorticator emitted ramie ribbons which have around 17% gum content instead of the 35% gum content which it had in the Far Eastern ramie, and also because the gums on American grown ramie were not badly set and hardened as they were in the Far Eastern ribbons, the gum removal or degumming job was simplified on the American product. They learned they could use less strength and concentration in the detergents, which lift the gums off the fibers, and do it in a shorter processing period. They also found that with the application of new principles and mechanical devices, they could degum the full length of the stem. Heretofore, it was necessary to chop the stem up into short lengths and degum from these lengths, which ran from several inches to about ten inches. One of the major advantages of ramie is the long length of its fiber, which averages in excess of six inches, and Sea Island felt that cutting them up into small pieces or short lengths would detract from one of the important elements that give ramie its strength and superior qualities.

#### Efficient Degumming Achieved

If you look at a piece of China Grass fabric, you will see that it appears to contain a great number of slubs and uneven yarn sizes. This is due to the fact that the Chinese, in their degumming, extract mainly the water soluble gums, and could not extract the other gums. Sea Island developed a technique to remove these other gums and pectins which leaves the fibers strong and flexible. It is the great amount of gum left in the Chinese product that makes these fiber clusters and multiple cells. Sea Island determined that in order to achieve fine count yarn sizes on the cotton system, all fibers must be separated to their ultimate cell, and were fortunate enough to hit upon a process that brought the gum content down so low that the individual fiber cells part easily and stand out separately.

One of the reasons for the lack of success on the cotton system heretofore was that the amount of gums left in the fiber acted as if you were throwing pumice into cotton cards. This is now avoided. Because the Siland Decorticator opens up the ramie ribbons better than they have ever been done before, and therefore degumming detergents have freer access to the individual fiber cells, degumming is now done in large batches which average about 1500 pounds per machine at a time without the strong acids or alkalis that heretofore were necessary.

Fabrics which have a blend of 50% ramie and 50% rayon



American Ramie Exhibit at the Smithsonian Institute in Washington.

have met with very fine consumer acceptance. The wearing apparel field is a very inviting field, but the industrial end of it will probably be much greater. Ramie as a supporting fiber, blended with rayon, unquestionably will do a great deal in that field.

As the situation stands now, for 95 years they have been talking about degumming ramie in this country. For the last five years ramie has been growing in this country and it has been stepped up from around 60 acres in experimental plots to more than 3,000 acres now growing beautiful stands. Siland's degumming capacity is about 40,000 pounds a week, and available American-grown ramie now amounts to about a million and a quarter pounds of fiber. Ramie is no longer something that is being toyed with.

#### Spinning and Weaving Stage

It is not so very long ago that cotton spinners and cotton mill men would not handle rayon because they had heard that rayon was a troublesome fiber to manipulate; there was good basis for their reluctance. However, as rayon staple improved, mills went into rayon and found it more profitable to run than cotton. The same situation may soon be brought about in ramie. Mills which found competition in low end staple cotton goods tough going, subsequently found that rayon fabrics styled, and not earmarked by standard construction specifications, were lucrative. It is true they had to do some experimenting to adapt their equipment to rayon. It is our guess that when spinners and mill men find out how easy it is to run ramie, as we are now producing it in the form of Siland, they will turn to it and the American supply will not be adequate.

At the present writing, although it has been suggested that Sea Island Mills export a percentage of their ramie production to overseas markets, they have no intention of diverting any substantial portion to foreign nations. As it is, much of the Far East production of ramie is under the control of Russia. Much time, more effort, and a vast sum of money have been spent in bringing Siland to its present marketable state; and Sea Island plans to keep most of its production within the confines of this country ●

Photograph shows ramie in various stages from fabric to stem.



# CLAN TARTANS for the HAND-LOOM WEAVER

*Wool from the mountains, dyes from the vale,  
Loom in the clachan, peat-fires bright,  
To every strand of it some old tale —  
Oh the tartan kilt is my delight.*

*Went to its spinning brave songs of Lorn,  
Its hues from the berry and herb were spilt;  
Lilts of the forest and glee of the morn  
Are in his walking who wears the kilt. — Neil Munro*



**H**AND-LOOM weavers have long delighted in creating clan tartans, and it is to Mrs. Harriet Douglas (see page 90) that we are indebted for the setts or color drafts which are given here.

It has been noted by Scottish weavers that in tartans the color is solid in the yarn with the blending taking place in the woven design. The great variety of patterns which can be produced within the limits of a checkered design is amazing. Originally woven of homespun yarns and dyed mainly in green, red, black, blue and yellow, the tartans are produced on a straight twill threading (1, 2, 3, 4) and woven as 2-2 balanced twill (1-2, 2-3, 3-4, 4-1). The perfect balance of the weaving (exactly as many weft shots per

inch as there are warp ends, to give a 45-degree twill angle) is of utmost importance in producing a true tartan, as each of the color blocks must be squared in its proper succession.

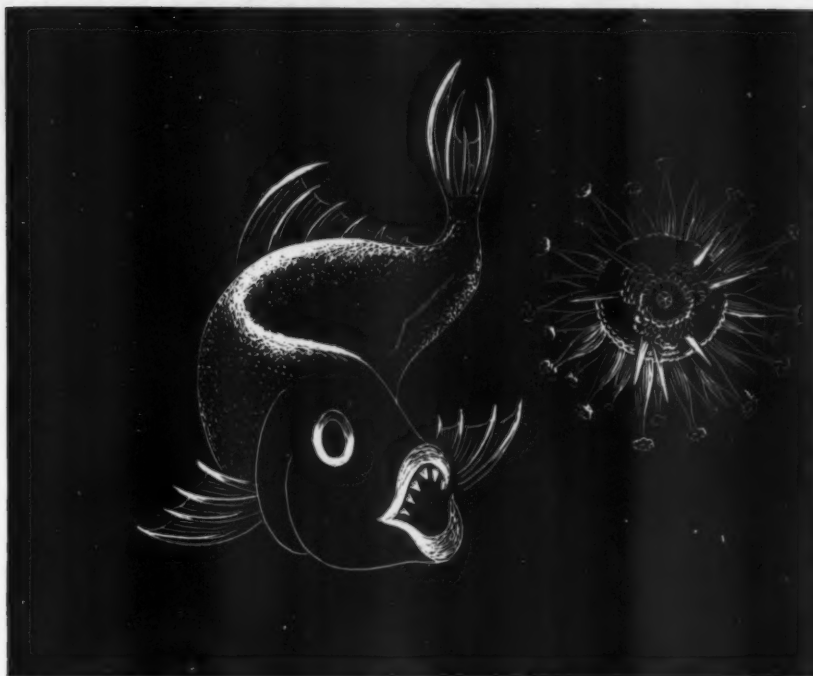
The sett of the tartan is its color arrangement with the exact number of threads required for each warp color-stripe. In weaving tartans, the exact color numbers and sequence must be maintained in the weft as in the warp, to give the balanced plaid. A simple way to follow the color sequence and proportions is to square each color block in order, along a 45-degree diagonal line . . . weaving as drawn in.

Inasmuch as most of the tartans are composed of two pattern units, the setts are given with the two units

indicated as A and B. Each sett shows the number of threads for each color stripe, in order. In planning for yardage, the sett is repeated (like a threading draft) for the desired warp width. More careful arrangement is desirable for scarves, mats, or articles requiring a pattern balance. In each sett the major or heaviest pattern unit is given first, and unit B makes the connecting blocks. The heavier blocks usually make a more satisfactory border, so unit A should be repeated as a pattern balance for the left warp edge; or, the threading may start and end with B. If one wishes to use a specific number of warp ends, the starting and ending points of the pattern must be selected carefully in order to balance the pattern.

<b>BUCHANAN</b>		4 red	<b>FRASER</b>		20 black	24 black	<b>MACDONALD</b>	
A	2 black	12 green	A	22 green	B	6 green	A	18 black
	10 blue	B	38 red	4 red		6 black		2 red
	2 black		22 blue	22 blue		24 green		18 blue
	16 green		4 red	4 red		6 black		6 red
	10 blue		22 blue	4 red		24 green		4 blue
	16 green		4 red	22 green		6 black		4 red
	2 black		48 red	4 white		6 green		12 blue
	10 blue		48 red	200 ends.		192 ends.		4 red
	2 black							4 blue
B	18 red							6 red
	2 white							18 blue
	18 red							2 red
	2 black							18 black
	10 blue							18 green
	2 black							6 red
	16 yellow							4 green
	6 blue							4 red
	16 yellow							12 green
	160 ends.							4 red
<b>CAMERON</b>								4 green
A	12 green							18 green
	4 red							6 red
	12 green							4 green
	4 red							18 green
	12 green							192 ends.
	220 ends.							
<b>DAVIDSON</b>								
A	6 blue							
	4 green							
	14 blue							
	4 red							
	14 blue							
	4 green							
	6 blue							
B	26 green							
	6 black							
	26 green							
C	6 black							
	4 green							
	14 black							
	4 red							
	14 black							
	4 green							
	6 black							
	Repeat B							
	220 ends.							
<b>MACMILLAN</b>								
A	6 red							
	4 yellow							
	26 red							
	2 yellow							
	6 red							
	2 yellow							
	26 red							
	4 yellow							
	6 red							
B	18 yellow							
	4 red							
	18 yellow							
	2 red							
	18 yellow							
	4 red							
	18 yellow							
	168 ends.							
<b>MACAULAY</b>								
A	20 green							
	8 red							
	32 green							
	4 white							
	32 green							
	8 red							
	20 green							
	52 red							
	8 black							
	52 red							
	236 ends.							
<b>MACALPINE</b>								
A	24 black							
	6 yellow							
	24 black							
	6 green							
	24 black							
	6 white							
B	40 red							
	8 black							
	40 red							
	202 ends.							
<b>CUMIN OR COMYN</b>								
A	10 green							
	6 red							
	18 green							
	2 white							
	18 green							
	6 red							
	18 green							
	2 white							
	18 green							
	6 red							
	10 green							
	40 red							
	202 ends.							
<b>GUNN</b>								
A	20 black							
	4 green							
	26 black							
	4 green							
	26 black							
	4 green							





## CAN THE CARVIN PLAN STOP DESIGN PIRACY?

*The problem which has plagued the creators of the textile business, and has cost them many opportunities to obtain a fair return on investment, may soon be solved.*

WHEN ONE CONVERTER COPIES a print pattern from the line of another, the injury reaches much deeper than is evident on the surface. This practice, all too common before the war and threatening to return in force now that low-end converters are pressing again for business, has in numerous instances virtually forced the creative firms to operate their business at a serious and sometimes crippling loss.

When a top firm puts together a line of, let us say, a hundred print patterns, these are some of the costs involved: the expense of maintaining a staff of artists for six months (or the cost of buying the original designs from outside artists); the expense incurred in preparing the engravings (each pattern calls for a separate roller for each color); the expense of experimental strike-offs; and, finally, the expense of running off a few thousand yards of each pattern in color combinations for samples.

Because of the element of fashion risk, if a converter prepares a line of a hundred new patterns, the probability is that only a certain percentage may take hold; the balance will fall by the wayside, and the converter's investment in those rejects is lost for all time. Obviously, he must then secure sufficient volume on the remaining successful patterns to amortize the loss on the rejects, as well as to pay his operating expenses.

When the low-end converter, operating on a virtual no-cost basis, picks a high fashion pattern to duplicate, of course he concentrates his efforts around only the most successful sellers . . . and the minute he offers duplications of the creations from high style houses, the profit element disappears for the latter who are confronted with a disastrous loss for the season.

Despite every effort, both intra-industry and governmental, to stop the practice of pattern piracy, nobody had been able to evolve what would be legally practicable until Charles Carvin

came forth recently with a plan which appears feasible and effective. Acting on the basis that a work of art is automatically the inviolable property of its creator, each work of art will be copyrighted as an *unpublished work of art* by the artist who creates it; he, in turn, will sell to a producer the *right to reproduce* that work of art in certain media, with its ownership still retained by the artist. When the work of art is reproduced, and a reproduction offered for sale, the artist will again copyright his work as a *published work of art*.

Therefore, as soon as a Carvin fabric designed from a Harvey Seltzer painting, for example, and also bearing copyright notices, is stolen by an unscrupulous design pirate . . . the wheels of law will start to spin against him. He will be liable, under Federal statute governing the protection of copyright, to such heavy financial penalties that the risk will far outstrip the possible financial gain.

This plan, formulated by the law firm of Gustave Simons and Norman W. Schur, with the endorsement of copyright authority Rudolph Callman, tackles the problem of piracy from the one viewpoint never previously exploited . . . the fact that a work of art, as such, is the inviolable property of the creator. Under this form of legal protection the artist, who has hitherto been at the mercy of the pirate, may now work with a mind free from the fear that his genius and labor will be measured by the value of the duplicator's product; it will strengthen the potential market price for his work, and it will encourage more of the good companies to purchase his art and process it. It is hoped that the Carvin plan will work, for certainly no company, even those low enough to steal the assets of another firm, will deliberately flout the Federal copyright laws and the heavy financial penalties attached.— THE EDITORS





# THE CONSUMER

*The millman, the converter, the apparel manufacturer, the retailer, the retail clerk . . . all throw at Mrs. Consumer words and phrases as selling blandishment . . . all assuming that she knows what they're talking about. Sadly enough, it's gibberish to her. And so writer Cora Carlyle gathers a group of typical*

**Q. Kindly inform if there is some way to make the surface of corduroy stay like new. After a few wearings, wherever any prolonged pressure has been given to the surface of the goods, it mats down and gives an unsightly appearance. I have tried steaming, but this gives only temporary help.**

**A.** Manufacturers of the better quality corduroys are now treating their fabrics with a durable finish which remedies the condition you mention. This finish will penetrate each little fiber and thus give *body* to the material. The treatment enables each fiber to *spring back* on release from pressure.

**Q. I have much trouble in finding buttons that will withstand repeated washings. Can you aid me in finding such a type of button for my own and my children's cotton clothes?**

**A.** Before answering this good question, we actually visited several notion departments and stores where dressmaking supplies are sold. In all our search we found only one dealer who could recommend a button that he said was *truly washable*. This was a pearl button cut in one piece for the shank and the top. The conclusion seems to be that synthetic buttons are so much cheaper to produce and can be made in such a great variety of shapes, sizes and colors, that the sturdier types have been crowded off the shelves.

**Q. I have to deliver a talk on Rayon before the Community Club of which I am a member. Will you please ask your textile editor to give me some pointers relative to the great increase and popularity of rayon from about 1932? From your answer I hope to be able to conduct the forum of the Club now interested in distributive and consumer education in textiles.**

**A.** The following keys should provide you with basic material which may be augmented after study by you into a composite outline for the proposed talk:

1. Availability and adaptability.
2. Prices within reach of all.
3. Sound educational and advertising programs by the various companies.
4. Versatility of rayon materials and garments made of rayon.
5. Resources for manufacture easily obtained.
6. Accessibility to markets.
7. Excellent material for plain, printed and woven patterns.
8. Ideal finishes applied to rayons, blends and combinations.
9. Rise of fashion and style since 1928.
10. Freedom and emancipation of women in dress, business, social life, etc.

11. Progress of spectator sport clothes for men and women.

12. Psychology of the rise in fashion and style whereby women have become style-conscious.

13. The desire for something new in dress and apparel; rayon fabrics and apparel have right price and appeal.

14. Washing and laundering easily done if directions on labels are carefully followed.

15. Rayons comply with formal and non-formal occasions . . . fabrics that will fit into any apparel category, from sportswear to weddings, bathing suits to mourning wear.

**Q. I notice that in humid weather my heavy, full-length, unlined window drapes grow longer until as much as three or four inches lie on the floor. Then when dry weather comes along, or the house is heated in winter, they regain their proper length. Should I have had them lined in the first place? I do need new drapes and before buying them thought I would ask your opinion?**

**A.** The sagging is caused by the material's absorbing moisture from the air and the added weight caused the material actually to lengthen. Lining might have helped, except that the drapery fabric would still have puckered along the stitching where the lining sought to hold it in place. Our best thought in the matter is to buy drapery fabric that is so constructed or so specially finished that the store will recommend the non-sag feature. There are drapes and drapes!

**Q. I am about to buy several pairs of slacks for vacation and home use. What do I get to wear under them?**

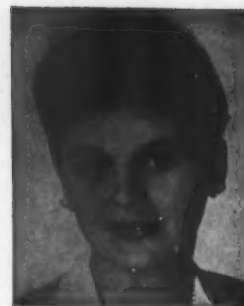
**A.** A loose-fitting pantie girdle is the usual thing to use. We say loose-fitting since the bottom of the leg must not cut into the flesh to produce a bulge. If yours is one of the sylph-like figures, there are chemises made especially for wear with slacks and they can be found at most lingerie counters.

**Q. I bought some non-run mesh hose the other day and thought, at last, my troubles would be over. Alas! Much to my disappointment, the first time I wore them a hole and a small run, about one-quarter of an inch in length, appeared. Can you explain the reason for this?**

**A.** Non-run construction is no guarantee against small holes if a thread is severed by a splinter, rough nail, snag, etc. This hole, however, will not develop into a full length *run*, as in ordinary knitted hose. The hole will spread a slight distance until it meets the locked threads in the mesh. This hole can be inconspicuously mended.

# WANTS TO KNOW...

Mrs. Consumers from time to time . . . asks them what they'd like clarified in textile terms . . . and then fires the questions at Dr. George Linton. Here is the batch. The moral is: Just because you know what you mean, don't take it for granted that the other person does.



**Q. I am writing a thesis for my Master's degree in textiles and have taken the topic of *origin of textile materials* as to name, where first made, etc. I have asked some people I know in the textile field about the cloth called *Sharkskin*, and learn that there is more than one such cloth. Please help me on this fabric, with details.**

**A.** The first application of the name *Sharkskin* was applied to a high-quality worsted made from a 2-up and 2-down twill color-effect weave arranged in the warp and filling with one thread of colored yarn and one thread of white yarn.

The finish on the goods is smooth because of the yarn and the texture or pick count. The goods are rather light in weight as worsteds go, but the properties of *Sharkskin* are such that good *hand* is apparent. This cloth gives long wear and is usually made in shed-the-dirt-effect-grays and browns.

*Sharkskin* in the man-made fiber field is an oxford-weave type of cloth in which the warp is drawn in with *two ends acting as one end*. Acetate or pigment rayon is ideal for manufacture of the fabric which comes in plain or colored effects and in plaids. Popular for summer wear, it is used in dress-goods and sportswear. Possesses excellent draping and laundering qualities.

A lustrous, waterproof rainwear cloth is known by the same name. A rugged, durable leather is also made from the hide of the shark and is likewise known as *Sharkskin*.

**Q. What is the difference between a wale in a knitted cloth and one used in woven material?**

**A.** Also known as a welt, it is the name used in piqué and similar woven fabrics to designate the narrow lines of plain weave which appear in the goods. The wale may run in either direction . . . vertical or horizontal. The ends of plain weave tend to hold the fabric in a compact manner.

In knitgoods, the term means the chain of loops which runs in the lengthwise or vertical direction. Each chain is formed by a separate needle.

Generally speaking, a wale in knitgoods may be more or less compared with warp in woven goods.

**Q. What types of fabrics will be worn in the Fall of 1950 for the Junior Miss? What colors will be favorites?**

**A.** Fabrics with a short pile or napped effect brushed so as to give a soft, furry, blurred or mottled effect will be very popular. Included in the fabrics will be velvets, corduroys, velveteens, worsteds and tweeds. It is predicted that flannel, particularly in gray, will be very important. Hound's tooth checks, plaids and fancy woolens will maintain popularity.

As to colors, a new trend will be two or three colors in a garment always in dark shades; for instance, dark royal, black and dark green combined. Charcoal gray is a new gray

shade that will receive considerable attention . . . a gray with a good deal of black in it. Cross-dyed fabrics in brown and gray will also be featured. Slate blue is apt to be a heavy favorite particularly. Another color range that should meet with favor will be the browns . . . russet, copper, luggage and rosy rust.

**Q. I like to wear half-slips, but object very much to the elastic waistband which cuts into my flesh and leaves an uncomfortable red welt. What can I do?**

**A.** The waistband is put into the garment on purpose, so that it can fit many waist measures under one size. Also, it is easy to put on, and expands and contracts with body movements.

If you prefer a fabric waistband, you can find single or double bias binding at any good notion counter. This is already turned in at the edges and can be sewed on by machine or by hand. Fasten with snaps, or hooks and eyes. At the closure, however, you might cut a slit down from the waist so that you can easily get into the garment.

**Q. What is the difference between a soap and a detergent?**

**A.** According to the dictionary, a detergent is any cleaning agent; thus, soaps are detergents. Trade parlance, however, separates soaps into *pure soaps* and *built soaps*. By the use of the word *detergents*, there is the implication that they are made from synthetics, and at present these are really synthetic cleaners.

Some detergents will give suds while others will not (such as those made for automatic washers). Some possess abrasives which aid in special cleaning processes.

**Q. As a novice in the field of hand weaving, and wanting to learn about this interesting field as soon as possible, can you direct me to some book that covers the subject from beginning to end? What I want is a book that is more or less self-explanatory, from which I could teach myself as I progress.**

**A.** The recent book, *The Joy of Hand Weaving*, seems to be the answer to your question. It is written by Osma Gallinger who has had many years of experience in the field and is well and favorably known in hand weaving circles. The book may be obtained from International Textbook Co., Scranton, Pa.

**Q. I want to ask why somebody does not urge all glove saleswomen to suggest to customers that they buy two pair of gloves alike. We always hear a hosiery sales-girl urging two or three pair of like stockings at each purchase and, to me, this is good logic and common sense. Why not two pair of gloves? I am always losing one glove and from now on I am going to buy two pair.**

**A.** This is a fine suggestion and we will merely pass it on to the readers of the Consumer Page.



# letters to the editor

## SUGGESTS STANDARD PATTERN DRAFTING

TO THE EDITORS:

Upon receipt of your recent issue of *AMERICAN FABRICS*, I was very much impressed by your article on Patterns.

In the outer ready-to-wear industry, there have never been any standards; consequently, an individual makes patterns to suit his particular measurements. For a long time I have had the theory that the construction of a pattern for a coat or suit should be no different from making a pattern for any other commodity produced by an individual manufacturer in his own individualistic way, and I had hoped that this article might possibly pursue this thought.

The time is rapidly approaching when there will be none of the old school designers left in the industry capable of making their own patterns, and there should be some movement made in direction of establishing a scientific basis for the construction of patterns so that they could be done by men versatile in drafting any patterns.

I hope that this letter may start some discussion on this point.

William Printz, President  
The Printz Biederman Co.  
Cleveland, Ohio

## FROM HAND-WEAVING AUTHORITY

TO THE EDITORS:

Enclosed is my *AMERICAN FABRICS* renewal as I could not think of missing an issue and am proud of having every issue from No. 1 available for reference. Enclosed is a picture of my personal workroom, showing the magazine rack we built particularly to hold the *AMERICAN FABRICS*. It not only makes them easy to refer to, but lets us enjoy five beautiful covers at one time.

The popularity of the District



Checks, which you have created, is demonstrated to me by the great demand there has been for the Shuttle-Craft Bulletin in which I gave hand-weaving directions for all of the checks you illustrated in your No. 10 edition.

May *AMERICAN FABRICS* continue with its present high standards.

Harriet C. Douglas, Director  
The Shuttle-Craft Guild  
Virginia City, Montana



## FARMERS' MUSEUM DEMONSTRATES CLOTH MAKING

TO THE EDITORS:

For some time our staff have enjoyed various articles in your magazine, and it occurred to us that you might be interested in knowing about the things we are doing. At the Farmers' Museum a series of demonstrations are carried on all summer, and the most popular one is the demonstration of methods used by the settlers of this country to prepare their linen and woolen cloth. We grow our own flax and use it on our looms. We get our fleece from sheep owned locally, hand-dye it in the old color combinations, and use the wool for weaving demonstrations. If any of your representatives should be in this area at any time, we would be delighted to show them the project. The museums are open every day until Nov. first.

Janet R. MacFarlane, Curator  
The Farmers' Museum, Inc.  
Cooperstown, New York

## FROM THE MAYOR OF CHARTRES

TO THE EDITORS:

I wish to acknowledge the copy of the American magazine *AMERICAN FABRICS*. I want to say how much we have been touched to see what influence the Cathedral of Chartres exerts on the world and particularly on the United States.

Each year we have the pleasure of welcoming very large numbers of American tourists and we are certain that the prominence given to the Cathedral of Chartres by the eminent magazine *AMERICAN FABRICS* will contribute largely to developing the tourist movement better than we would have been able to do ourselves.

For these reasons, we want to express all our thanks and our hope that the appreciation of the American public will be touched by the talent carried out in the presentation of the Cathedral of Chartres in *AMERICAN FABRICS*.

The Mayor  
Chartres, France

## MORE ON GLASS FABRICS

TO THE EDITORS:

On *The Consumer Wants to Know* page of the latest issue of *AMERICAN FABRICS*, there appeared a question on fabrics made of glass fibers.

As an addition to your answer to that question, we would like to call your attention to the full-page advertisement on Soft-Flex which appeared also in the same issue of *AMERICAN FABRICS*, and to which was attached a sample of our specially processed glass cloth, which is soft and pliable, and which further has the property of being color-fast and washable.

Clarence Klug, General Manager  
Waterway Projects, Inc.  
Los Angeles, Cal.

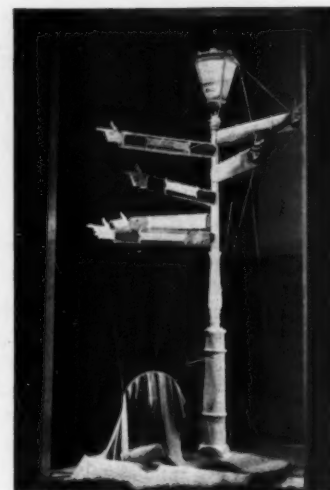
## WELCOMES TARTAN PROMOTION

TO THE EDITORS:

I was thrilled to learn that you were planning to do a Clan Tartan issue, and we are preparing to feature Tartans extensively in our coming fall and spring presentations. It is catalytic thinking of this type which can help the entire fashion industry, and I know of no better agency than *AMERICAN FABRICS* to pave the way for such a fashion promotion.

If it were possible to know in advance as to how *AMERICAN FABRICS* plans to promote this feature, it would be a great help to all.

Martin Golden  
New York City



## NOVEL FABRIC DISPLAY

TO THE EDITORS:

I am sending you some photos of window displays I have done for the Hunt and Winterbotham shop in Beverly Hills which I hope you may find interesting and possibly worth using.

I have been in creative display for many years, but find the greatest satisfaction in working with fabrics, possibly because one is able to involve the merchandise itself in the composition in a very organic way.

The display entitled *A True Yarn* springs directly from a merchandise story... there are a thousand miles of yarn in one yard of Hunt & Winterbotham Doeskin. The bolts of Doeskin themselves are used as the pointers on the signpost. Indications on each are in the direction of geographical locations 1000 miles from Beverly Hills.

I shall look forward to your reaction and should be greatly appreciative if any of the pictures may serve a purpose in *AMERICAN FABRICS*.

Jim Buckley, Display Director  
Beverly Hills, Cal.

## EDUCATIONAL DIRECTOR WRITES

TO THE EDITORS:

May I congratulate you on your No. 12 issue of *AMERICAN FABRICS*. In fact, may I express deep appreciation for each edition you have published.

That anyone should ever attempt to make available to the public a magazine as beautiful and as individual as is *AMERICAN FABRICS* is, indeed, a tribute to the publishing business.

An orchid to you for the superb works of art you are contributing to the textile world!

Vi Leonard  
Vanity Fair Mills, Inc.



new sweater fabric



# Kharafleece

by Jantzen

You've NEVER BEFORE SEEN a sweater-fabric like this... because there's never before been a sweater-fabric like Kharafleece. Finest worsteds and Vicara, the wonder-working fiber, get together here in a new and distinctively different fabric that has many advantages.

Kharafleece is as warm as wool...soft, like cashmere... and washable, like nylon. Luxuriously comfortable to feel and wear, Kharafleece is practically wrinkleproof...resists pilling, stringing and fraying... and retains its quality appearance after long wear.

Jantzen-spun and dyed in a wide variety of fashion-right colors, Kharafleece is a true blend of beauty, comfort and wearability.



FAN FARE, new 3-button jerkin, with HONEYBUN, new ¾-length sleeve, turtle neck pullover, both in Kharafleece.

Sweater fabrics are only one of many lines of merchandise in which Vicara textile fibers have created vast opportunities for new product development. Vicara improves the blend in the manufacture of women's dress goods and suitings, men's suitings, sport clothes, knit goods, novelty fabrics, blankets, interlinings and upholstery fabrics. Looking for something new and different? It will pay you to investigate Vicara!

Virginia-Carolina Chemical Corporation • FIBER DIVISION  
RICHMOND, VIRGINIA

# Vicara®

THE FIBER THAT IMPROVES THE BLEND

UNIFORMITY • BEAUTY • VERSATILITY • ECONOMY • EASE IN USE • SPINNABILITY  
DYE-ABILITY • WARMTH • HANDLE, FEEL AND DRAPE • ELASTICITY • RESILIENCE  
ABSORBENCY • HEAT RESISTANCE • WASHABILITY • NON-FELTING • NON-ITCHING  
NO ODOR • NO KNOWN ALLERGIES • MOTH RESISTANCE • MILDEW RESISTANCE



SEND FOR THE NEW  
VICARA BOOKLET





*older than the Pharaohs of Egypt . . . yet newer than tomorrow . . .*

# ramie

*the miracle fabric*



Priest fabric of the Pharaohs over 3950 years ago, Ramie, through the miracle of modern science, is now ready to inspire exciting new fashion ideas. Long in demand because of its remarkable properties, Ramie has finally been produced in America for the first time, after years of research . . .

This unusual ancient modern fabric is zephyr-soft . . . amazingly porous . . . and highly absorbent. Unbelievably strong, Siland Ramie's tensile strength increases when wet. Weavers of rayons, cottons and nylons are discovering that Siland Ramie fibers blend magnificently to produce fabrics of unequalled beauty, coolness and durability. The amazing versatility of Siland Ramie marks it as a fabric which, employed in an endless variety of men's and women's fashions, is destined to achieve universal consumer acceptance.

Several weaves in 100% Siland Ramie and Siland Ramie in blends with cotton and rayon, are now on the looms, available for at once delivery and throughout the coming season.

Siland Mills, Inc., 50 Worth Street, New York 13, N. Y.



PART II

# THE MAGIC TOUCH

*The Cinderella Story unfolds to tell how simple fabric  
constructions attain beauty and romance*





**a**ndersen and Grimm based their tales on the illusory and imaginary to enthrall the reader. AMERICAN FABRICS, for the Cinderella Story . . . the story of the fascinating family of Everglaze fabrics developed by Bancroft . . . draws on a background of textile technology. And yet, dull as this background might appear, the sheer drama of its application to the current economic and emotional needs of the world is as exciting as any pulse-raising recital of an alchemist's work in transmuting base metal to precious gold.

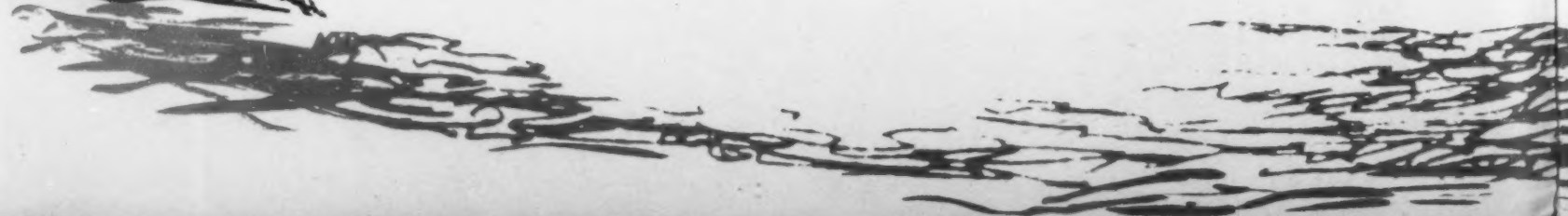
For this is, indeed, a tale of alchemy; except that where he who might succeed in producing gold would soon find himself holding a worthless commodity once it became common . . . the alchemy which attends the processing of Everglaze fabrics succeeds in enriching not only the producer but the user; and because of the truly endless variety of faces which are attainable, there cannot be a glut to economic or emotional appetites.

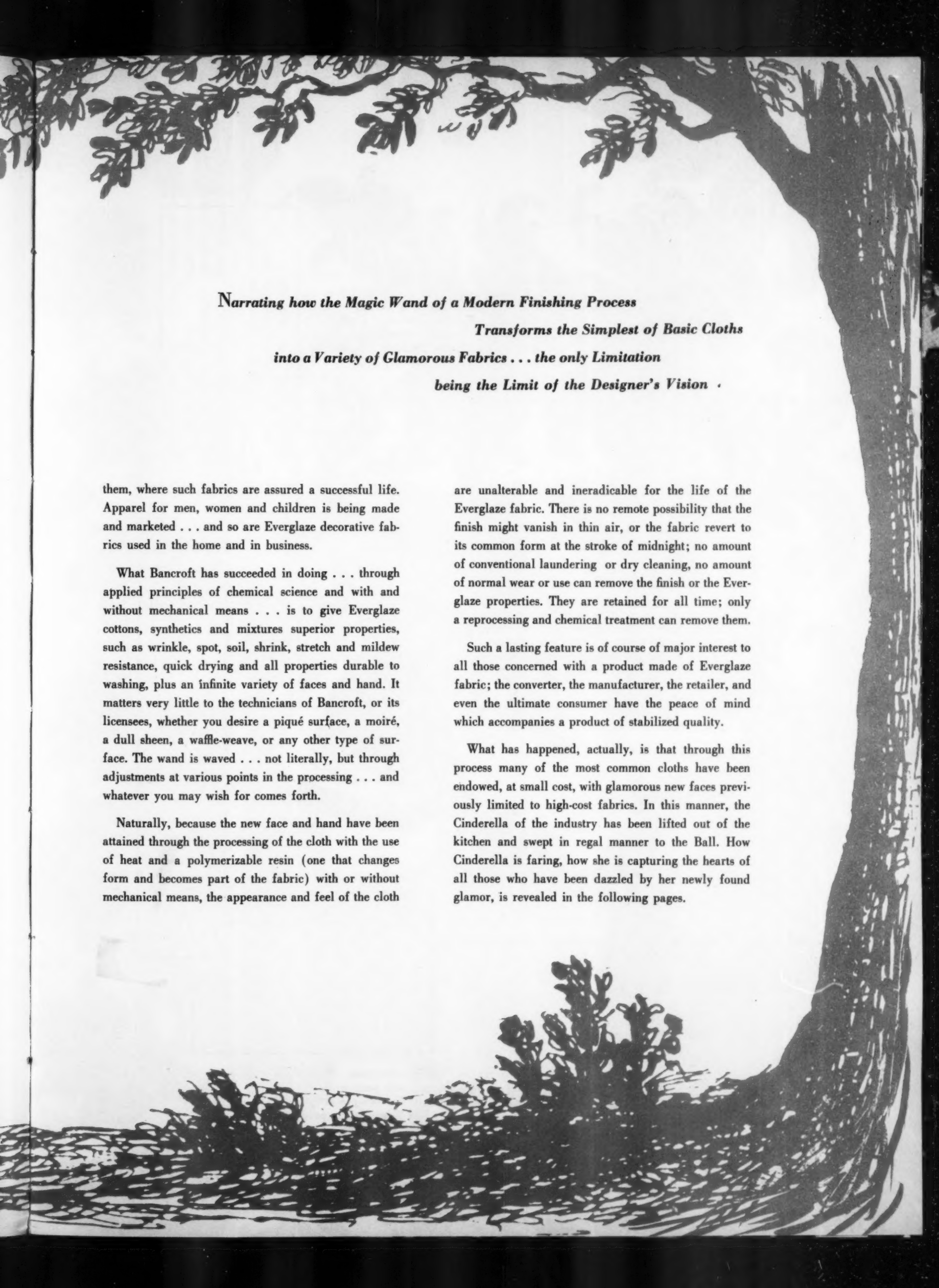
It has been the contention of AMERICAN FABRICS, from its very inception, that not only could the American

textile industry enrich the American way of life through intelligent and visionary application of its splendid technology . . . but that the industry as an entity could continue to hold its place as the world's second largest industry only so long as that technology is applied to developments which would remove the threat of production-sans-profit.

Reaching even farther, and more beneficially than is at first apparent, Everglaze fabrics ensure to the producers of the most common types of unfinished goods more than they themselves had envisioned; for it is obvious that the producer of a raw material can expect to make a profit only so long as its user can find a profitable market . . . and this is precisely what the Bancroft licensees have found awaiting cloths processed to possess the Everglaze properties.

That there has been a need for this type of work is instantly apparent as you turn the succeeding pages and find almost a score . . . selected from many hundreds . . . of actual instances wherein progressive converters have already turned the magical Everglaze properties to practical and profitable use. There is apparently no limit to the fields, or to the number of articles within





*Narrating how the Magic Wand of a Modern Finishing Process*

*Transforms the Simplest of Basic Cloths  
into a Variety of Glamorous Fabrics . . . the only Limitation  
being the Limit of the Designer's Vision .*

them, where such fabrics are assured a successful life. Apparel for men, women and children is being made and marketed . . . and so are Everglaze decorative fabrics used in the home and in business.

What Bancroft has succeeded in doing . . . through applied principles of chemical science and with and without mechanical means . . . is to give Everglaze cottons, synthetics and mixtures superior properties, such as wrinkle, spot, soil, shrink, stretch and mildew resistance, quick drying and all properties durable to washing, plus an infinite variety of faces and hand. It matters very little to the technicians of Bancroft, or its licensees, whether you desire a piqué surface, a moiré, a dull sheen, a waffle-weave, or any other type of surface. The wand is waved . . . not literally, but through adjustments at various points in the processing . . . and whatever you may wish for comes forth.

Naturally, because the new face and hand have been attained through the processing of the cloth with the use of heat and a polymerizable resin (one that changes form and becomes part of the fabric) with or without mechanical means, the appearance and feel of the cloth

are unalterable and ineradicable for the life of the Everglaze fabric. There is no remote possibility that the finish might vanish in thin air, or the fabric revert to its common form at the stroke of midnight; no amount of conventional laundering or dry cleaning, no amount of normal wear or use can remove the finish or the Everglaze properties. They are retained for all time; only a reprocessing and chemical treatment can remove them.

Such a lasting feature is of course of major interest to all those concerned with a product made of Everglaze fabric; the converter, the manufacturer, the retailer, and even the ultimate consumer have the peace of mind which accompanies a product of stabilized quality.

What has happened, actually, is that through this process many of the most common cloths have been endowed, at small cost, with glamorous new faces previously limited to high-cost fabrics. In this manner, the Cinderella of the industry has been lifted out of the kitchen and swept in regal manner to the Ball. How Cinderella is faring, how she is capturing the hearts of all those who have been dazzled by her newly found glamor, is revealed in the following pages.



**LUSTROUS SHEER STRIPE by BLEACHERS'**

ASSOC. LTD. was produced in England and is distributed by Haslams Ltd. and Whitworth and Mitchell Ltd. of Manchester. *Clarkia* is a sheer, satiny-striped Everglaze leno cotton, vat dyed and washable. Norman Hartnell created this gown for Elizabeth McGee, 1950 Maid of Cotton.


A MULTICOLOR STRIPE by EVERFAST presents an example of spirited color in fine cotton. A native Haitian dress inspired this exotic print which is soft lustered and wrinkle resistant. The costume is worn by Miss America, Jacque Mercer.



TONE-ON-TONE by MARCUS BROTHERS. *Brocasheen* shows a high satiny lustre pattern on a non-lustrous background. The two-piecer designed by Art-Mor Togs. Fabric processed by Cranston Print Works.

*The Pumpkin, and the Rat, and the Mice, and the*





DAMASK PERENNIAL by EVEREAST. The first really new decorator print in many a day. This design in Everglaze chintz defies shrinkage, is wrinkle and mildew resistant.

*Lizards, being changed by the Fairy, into a*



NAIL HEAD TEXTURE by FULLER FARRIS  
displays effective embossed surface interest  
in this new pattern called *Carioca*. The mix-  
match coordinates shown were designed by  
Herbert Labandter.



... Coach, Horses, and Servants, to take C



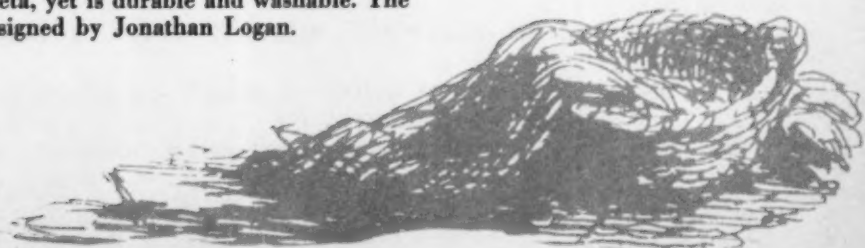


A DENIM by ERWIN is injected with Everglaze life to make it washable, easy to drape and fun to wear. Justin McCarty designed this shirt jacket and slacks combination inspired by the fishermen of Colombia, South America.

RAIN WEAR TWILL by CLARENCE BROWN indicates unlimited diversification in this lightweight Everglaze cotton. The fabric is water repellent; the garment was designed by Sherbrooke.



A CAMEO ENGRAVING by CROWN FABRICS is a Soap'n'Water miniature patterned cotton; Taffa-Rose possesses the elegance and swish of silk taffeta, yet is durable and washable. The frock was designed by Jonathan Logan.



Cinderella to the Ball at the Royal Palace ~





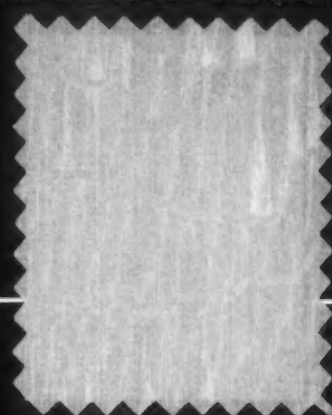
*No story of Cinderella would be complete without a Prince . . .*

*and in the Everglaze story, as in the tale of Cinderella, there is unlimited opportunity for the Men's Apparel Industry.*

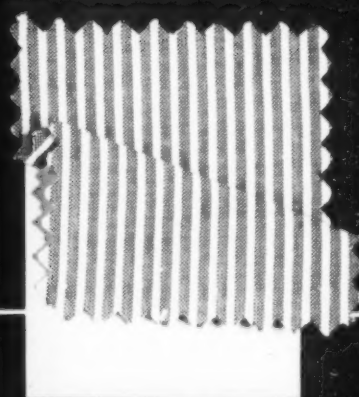
*Already a number of the foremost creators of men's apparel have put to admirable use the magic properties of Everglaze to give a newer, more emotionally appealing face and form to the most common of cloths . . .*



MOIRE by RYDELL is an all combed cotton with a silky hand and drape. This lustrous fabric *Fawn Sheen* is pre-shrunk and washable. The Pajamas are styled by Weldon.



SEERSUCKER by WOLFSON AND GREENBAUM is a boon to the boys' and men's wear field because of the controlled porosity combined with washable and wrinkle-resistant features.



SAILCLOTH by ASCO . . . a softer hand to this sturdy fabric now in Everglaze . . . possesses resiliency and greater porosity, and is easy to tailor. The men's wear sports outfit was designed by Alfred of New York.



A PRINTED CHINTZ by F. A. FOSTER inspired by the characters of the juvenile animal kingdom. *Frodie* is soil and spot resistant, a blessing for children's rooms. The swatched pattern, *Nantucket*, preserves a distinct colonial charm. Both fabrics processed by the Aspinook Corporation.

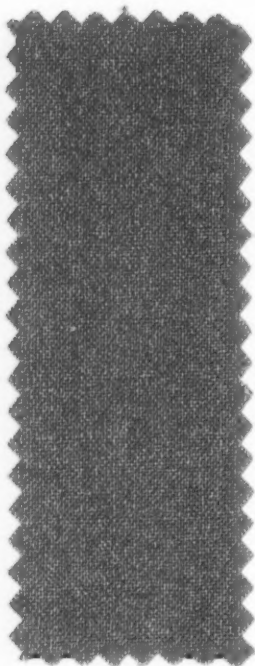




*No ordinary lass is the Maid of Cotton selected each year for, like Cinderella, all the eyes of the world are upon her. It is notable that this year, designing a dress for Miss Elizabeth McGee, renowned designer Pierre Balmain selected lush peach-toned Perennia . . . an Everglaze satin-finish cotton by Custom Fabrics . . . to fashion an exquisite evening dress.*

*Created in Paris, the gown is very formal with an uneven hemline, short in front and with a modified train in back. The bodice and the top of the skirt are embroidered in a Louis XV design with sequins, rhinestones and silver braid, adapted from a DuBarry dress of the time.*





TEXTURED SHEETING by JOSHUA BAILEY, *Koolglo* is a great example of the diversity attained with Everglaze. The original plain sheeting is now a rich-looking summer sports fabric.

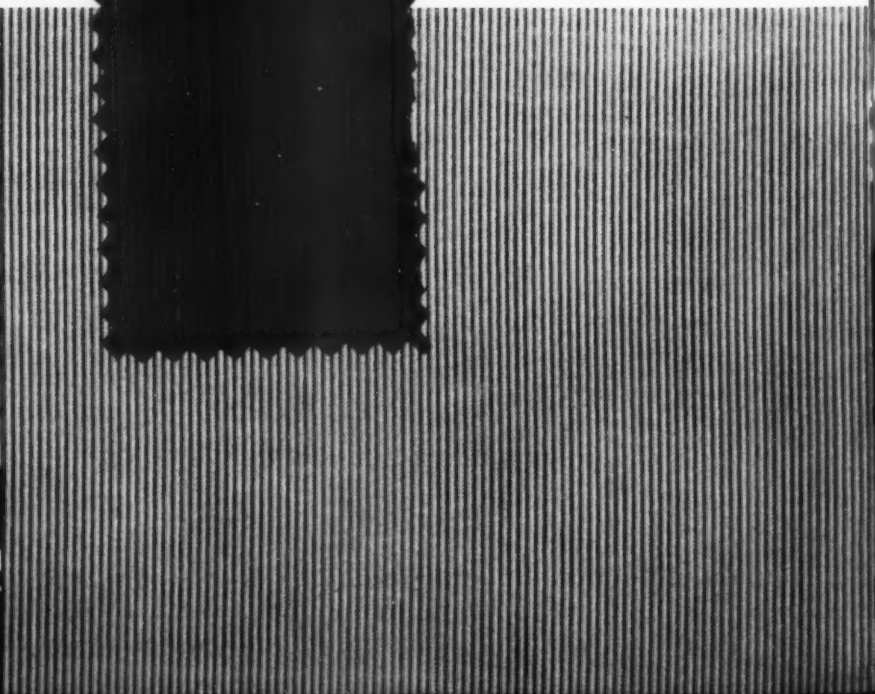


THICK AND THIN EFFECT by WILLIAM SIMPSON has an appealing uneven yarn surface effect in a dress designed by Henry Rosenfeld. *Devon* was used for the 1950 official dress of the Devon Horse Show.

DOCUMENTARY CHINTZ by S. M. SCHWAB, JR. This small pattern combining florals, verdure, fruit and birds is contemporary in color and treatment for Provincial interiors. As practical as it is beautiful.



PENLINE PIQUE by WAMSUTTA is a newcomer in the textured family . . . not in pattern, but in its lightweight, easy-to-drape flowing features. This fabric retains its original quality after launderings.





**PRINTED PLAID** by **TEXTRON** presents great versatility. *Boardwalk* is adaptable in both ready-to-wear and home furnishings and has high lustre and long life.

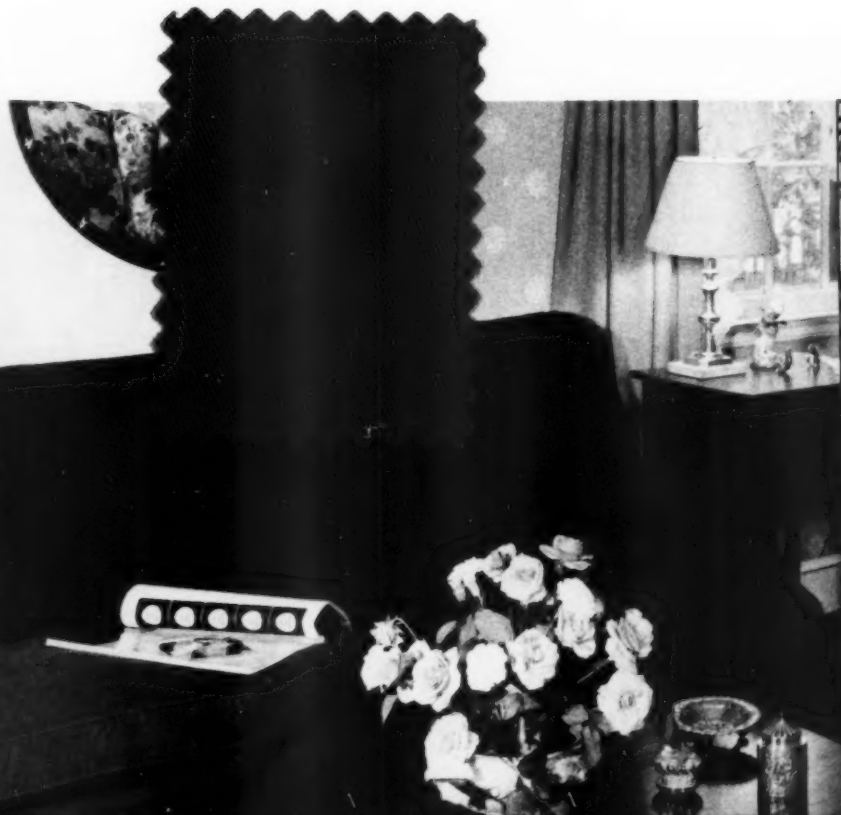


**EMBOSSED PRINT** by **WILLIAM SIMPSON** achieves drama where embossed surfaces are combined with delicate printing. Here is truly a combination limited only by the designer's imagination.




**A HEAVY TWILL** by **CYRUS CLARK** offers a new all-purpose slip-cover and drapery fabric. *Nomus* is wrinkle and soil resistant, is washable, and will not shrink or stretch.

**DEKOR CHINTZ** by **KANDELL**. A small all-over French Provincial floral design blends with wood tones better than the sharper colors more prevalent in moderns. It eliminates cutting waste due to its pattern and fabric width. Everglaze *Dekor* is processed by U. S. Finishing Company.







A BATISTE by FISBA FABRICS is a sheer and  
lustrous Everglaze tissue cotton processed  
in Switzerland by the Haberlein Company.

*The Fairy changing Cinderella's Kitchen*

**T**he door is open for the textile and allied industries. The direction in which the individual company travels is one of broad and untrammelled choice.

There is no longer a fixed bound on textiledom; there is no longer the circumscribed field limited by the type of yarn and the form of construction. *Multiplying* these elements by the boundless number of new finishes attainable in Everglaze fabrics is a matter completely of the individual company's vision, determination, promotional flair.


It is now practical, and most profitable as well, for the converter and the cutter to bring to the mass-consuming public the type of fabrics hitherto limited by price to the top crust. In the foregoing pages, and in the first installment of the Cinderella Story, we showed swatches of a number of instances of this type; it must have been as impressive to you, as it was to our editors, to find that the luxury of lush satin . . . the beauty of moire taffeta . . . can now grace the wardrobes and the homes of the millions, rather than the few.

It is to technological developments manifest in Everglaze products that the textile industry must continue to look for a healthy progress. Doors to the field of development must be kept open; but, just as important, *minds* must remain susceptible to the infiltration and then the practical utilization of the fine ideas which come out of our technical laboratories. For it is on the *idea* level that the American textile industry can retain its position as one of the world's leaders in both production and social contribution.



*dress. into a beautiful dress !!!*

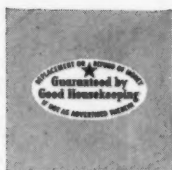




*And so the Cinderella Story  
comes not to the end but to a pause.*

*For in the hands and in the imaginative  
power of the industry's chemists and  
technologists, the number of directions  
in which this new process can be  
pointed constitutes the  
incalculable. Man has but to  
dream, to experiment,  
to work . . . and in the  
processes his dreams will  
become fruitful reality.*





the fabric that  
passes every test!

## BEMBERG® multifilament acetate rayon



for high styling  
in the popular  
priced field

Beaunit's sensational new lingerie fabric has earned 4 top honors... the Good Housekeeping guarantee, the U. S. Testing Company certification, the Bemberg proof-of-quality tag and Beaunit's Seal of Merit!

*manufacturers* like it because it enables them to afford high styling at popular prices.

*retailers* like it because they have had immediate sell-out success in try-out promotions.

*consumers* like it because of its amazing wearing, washing and drying qualities... tests show less than 2% shrinkage, with thorough drying in 30 minutes!

Ask for samples in new lingerie shades!

BEAUNIT MILLS, INC., 450 SEVENTH AVENUE, NEW YORK 1  
BOSTON • PHILADELPHIA • CHICAGO • ST. LOUIS • DALLAS • LOS ANGELES



for fashions  
your customers  
can afford



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# "I tested 60 models..."

says **JOE GISH,**  
our Undercover Agent,

**"and there was not one single case of insomnia due to sleeping on SPRINGMAID sheets."**

## To conduct this test scientifically

and to eliminate any charge of favoritism, we called upon the head of our Research Department to develop the proper bed. He has recently invented a superdraft spinning frame, a jet propelled surfboard, a pair of spectacles to be worn when dancing with girls featuring plunging necklines, and a cocktail olive stuffed with vitamins, so that each bite will carry its own antidote. We asked him to produce the finest bed since Procrustes, and he did!

## To eliminate distracting elements

the bed was built with acoustical panels for the headboard, sideboards, footboard, and bottom. We eliminated creaking slats and oscillating springs and all allergen by using foam pillows and rubber springs topped with a pulsating mattress, operated from a pump on the central control panel. To avoid any weight on the sleeper's body, we used a SPRINGMAID® insulated electric bedspread with bilateral thermostatic control, which eliminates blankets, drafts, and short circuits. Even in extreme cases of anaphylaxis, there is not a bedlam in a bedload.

## The bed has air conditioning

which is adjusted to the occupant's night-rising temperature by a hygostat, a thermostat, and an aerostat on the headboard for complete automatic operation.

Light is diminished by drawing the SPRINGMAID curtains, which are perfumed from a spray nozzle in the humidifier. If a sleeper wants to dream of his home in the mountains, he merely pushes the proper button and he can doze off lulled by the fragrance of spruce and sour mash; if he longs for the fields of Dixie, he can choose the aroma of mint and smoked ham; or if he yearns for the tidewater towns, he can have the smell of fresh fish and decayed aristocracy.

## For double occupancy

there is an acoustical centerboard which permits either occupant to snore at liberty without disturbing his bed-fellow. This center panel has an automatic control and is raised and lowered by an electric winch on the headboard. In case of a power failure, this winch can be operated by a hand crank.

## Because the bed is soundproof

it is necessary to use headphones for intercommunication, radio, and television. The aerials are concealed in the tester. In fact, the bed is so soundproof that not even a hog caller can arouse the occupants for breakfast, so a special set of high-frequency gongs is provided for reveille. The tester canopy is silvered and can be utilized for translux and home movies. The individual spot reading lights are built into the headboard, and all metal parts are shielded and grounded.

The bedposts were shock mounted and, after being carefully aligned and leveled, the tests for insomnia were conducted in an impartial manner. Overly stimulated endomorphs, mesomorphs and ectomorphs were used and yet THERE WAS NOT ONE SINGLE CASE OF INSOMNIA DUE TO SLEEPING ON SPRINGMAID SHEETS. In fact, we had to give the models two cups of coffee before they could put on their clothes and go home.



## Be your own sheet expert

Test your own models. You can get a SPRINGMAID ACOUSTICOT from your local dealer for \$3,500 (prices slightly higher west of Mississippi). There is a model for yachts which is mounted on gimbals to prevent seasickness, and retails at \$4,500. The sheets are well under \$3.00 (subtract 5¢ for each inch under 9 feet and 10¢ for each pound under 200 for a perfect fit). Make this test once and you will never sleep on anything but SPRINGMAID SHEETS. ©1950, THE SPRINGMAID COTTON MILLS

SUMTER SPRINGMAID sheets—now at your favorite store! They wear . . . beautifully. Soft, smooth—yet stand up to wear and washings. For your husband, a sport shirt printed with famous SPRINGMAID girls (\$3.00), and Elliott White Springs' fabulous book, "Clothes Make the Man" (\$1.00), write Springs Mills, Dept. AB-22, 200 Church Street, New York 13, N. Y.



*"It's d  kor, darling"*

**grandest new decorating fabric  
in a decade!**

*Men love D  kor's* silken-smooth texture...it "sits" more comfortably. For the first time, an extra-strong, firmer cotton with a special Everglaze\*...to combine luxury with long wear!

*Women love D  kor's* stay-neat-and-new qualities!

It's dust-resistant...wrinkle-resistant. You can brush off surface dust.

Pre-shrunk, vat dyed...launders magically.

*Everyone loves D  kor* —it tailors so beautifully! Choose fashion-rich colors...fashion-wise patterns for every room. You can afford

D  kor for slipcovers, draperies, bedspreads, and many other decorative uses.

Prints and coordinated solids. 50 inches wide, popular priced.

*For every room, you'll adore D  kor!  
by the makers of  
famous Kandell chintz*



**KANDELL  
d  kor<sup>®</sup>**



\*A trademark signifying fabric finished and tested according to processes and standards controlled and prescribed by Joseph Bancroft & Sons Co.

This ad on Kandell's great new decorating fabric, D  kor, appears in the same issue—April, 1950, *LIVING For Young Homemakers*. On newsstands April 1.



*Exclusive*

**DISTINCTIVE CHARACTER IN COTTON**

In a year when fashion depends on fabric texture quite as much as on cut, Bates sculptured PICOLAY\* fabric stands alone, without precedent, without peer. Bates marks a century of progressively finer fabrics with this permanently embossed cotton in magnificent new prints and glorious jewel tones... as in this dress designed by Pat Premo.

\*Trademark Reg. U. S. Pat. Off.

*Bates*



*"Loomed to be Heirloomed"*

BATES FABRICS, INC., 80 WORTH STREET, NEW YORK 13

